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IMPORTANT SALE PENDING.

As the ART NEWS goes to press, news comes of the pending sale to a collector in an eastern city of a well known work by the most famous of early Italian masters, one of the most valuable in the world. As negotiations are not entirely completed at this writing, details cannot be given in this issue.

It is to be hoped that the famous work will find its final resting place this side of the Atlantic. The ART NEWS is hopeful of recording the transaction as completed in its next issue.

BERTILLON SYSTEM IN ART.

A group of French artists, including Leon Bonnat, director of the Ecole des Beaux Arts, is advocating the use of finger prints as a means to prevent the passing off of copies as originals. The artist's finger prints are to be placed beneath the signature on the canvas and a duplicate is to be placed in a register at the Fine Arts School with the date. The same idea is to be applied to statuary, marble or bronze, first painting with gold dust so as to get the finger prints.

PARIS ON MORGAN SALE.

A special cable despatch to the "Sun" from Paris, says: The possibility of the sale of the J. Pierpont Morgan art collections, reported in despatches from New York, seems to be beyond the grasp of the French mind. Some papers, like "Le Figaro," blame the Metropolitan Museum, and think that the suggestion of the sale was meant merely "to arouse the directors of that institution from their incomprehensible torpor." It further says:

"If the value of the collection was placed at \$60,000,000 the greatest sacrifice which Mr. Morgan would be willing to make, would be to sell it for \$30,000,000. No syndicate of art dealers could be formed which would be able to get together more than \$4,000,000 or \$5,000,000 at the outside. A syndicate, for example, might be formed at any time to buy one Rembrandt, but 150 Rembrandts would be refused."

"The sale of the Morgan collection by series might realize \$2,000,000 a year, but that would not be likely to meet Mr. Morgan's approval. He is able to hold the same position in the world's finances as his father, but to do so he needs more money than his father did."

"With the death of Mr. Morgan and Mr. Altman the dealers have become more cautious. They are most careful now in their purchases, fearing that there will be a general drop in prices. Although no fall in prices has occurred as yet, and although there is no sign of any, buyers have been scarce owing to the condition of the money market. With the recent improvement on the Bourse there are symptoms of improvement in the fine arts business."

The art expert of "Le Gaulois" expresses the opinion that in case of the sale of the collection the art objects and pictures of the eighteenth century would retain their prices. He says the Morgan collection contains \$6,000,000 or \$8,000,000 worth of objects of art, which would be easily absorbed in the various markets. This writer is of the opinion that there would be a depreciation of 50 per cent. in the value of objects found in Italian and Egyptian excavations.

RIGGS ARMOR DEEDED MUSEUM.

Director Robinson of the Metropolitan Museum makes official announcement that the William Henry Riggs collection of arms and armor will be shown to the public in the newly completed northeast wing of the Museum in October. Mr. Robinson said that Mr. Riggs had turned the collection over to the Museum by formal deed of gift.

The full story of Mr. Riggs' bequest, of his unequalled collection of old armor, and the romantic history of its assembling, was fully told in the AMERICAN ART NEWS of Dec. 13, 1913.

A Remarkable Bequest.

According to the N. Y. "Times," the late Miss Jane Johnston Boudinot, who died in this city Jan. 21 last, "bequeathed a portrait of her mother by Rembrandt." It hardly seems possible that Miss Boudinot's mother could have lived in Rembrandt's time.

Miss Boudinot did leave, however, a portrait of G. Washington signed and dated by Charles Wilson Peale, 1780, to Boudinot Keith, a nephew, as also a portrait of Justice Elisha Boudinot of the Supreme Court of N. J., upon his death, the first named portrait to go to the Mount Vernon Ladies Association of the Union, and to be known as the "Boudinot Portrait."

REINHARDT SELLS A HOBBEEMA.

The unusually fine and important example of Hobbema, "A Woody Landscape," which Henry Reinhardt secured at the record auction price of nearly \$85,000 for a Hobbema, at the sale of the H. M. W. Oppenheim collection in London last Summer, has been sold by Mr. Reinhardt to a Chicago collector, it is announced by the house, for upwards of \$125,000.

The picture is signed and dated 1669, and was brought to England by John Smith, author of Smith's "Catalog Raisonne," who sold it to M. Zachary, in 1825, for \$3,125. It remained for over sixty-five years in the Frederick Perkins family until sold in 1890 for \$16,500.

MORGAN ART OPENING.

Following a reception to members and their friends on Feb. 17 the Morgan art treasures at the Metropolitan Museum, will be on view.

The work of getting the collection placed is fast nearing completion. The art objects are to be shown in the new north wing, addition H. One part of the work in preparing the collection for exhibition was the necessity of duplicating a room in the London house of the late financier, to accommodate the fourteen Fragonard panels said to have been originally executed for Mme. Du Barry. Mr. Morgan had made such a stipulation when he decided on their exhibition here.

THE GRISCOM SALE.

There will be placed on exhibition at the American Art Galleries on Feb. 20 to be sold in the ballroom of the Plaza Hotel on the evenings of Feb. 26 and 27, the important collection of 72 paintings left by the late Clement A. Griscom, of Philadelphia. This will be the first notable art sale of the season of works by old and modern masters.

The collection, which is especially rich in works of the Barbizon School, contains also notable examples of early Italian and old Dutch and English masters. The Italians include a "Descent from the Cross," by Correggio, a "Holy Family" by Barocci, "The Virgin Mary Kneeling," "The Annunciation," by Previtali, and "The Grand Canal at the Ducal Palace" by Canaletto.

By Rembrandt there is a "Portrait of An Old Man," described in Bode, Dutuit and Wursbach and by DeGroot in his "Sammung Schubart." The Hals is a "Portrait of a Nobleman" from the collection of Sir Nicholas Edgar of Glenham. By Van Dyck there is an "Andromeda," once owned by T. Humphrey Ward, art critic of the London "Times," and the Earl of Dunmore. Van der Helst's "Portrait of a Burgomaster with a Wine Glass in His Hand," was once the property of the late M. Feral, a famous Paris expert. "The Duchess of Portsmouth" is by Sir Peter Lely, and by Van Miereveld there is a "Portrait of a Lady with Ruff." Another is by Franz Pourbus. Other old Lowland painters represented are Snyders, Molenaer and Ruisdael.

An important Ferdinand Bol is "Lot and His Wife and Daughters, accompanied by Two Angels on the Point of Departure."

Early English Masters.

Among the English ladies pictured are the "Countess of Rothes," who sat to Reynolds, "Frances, Wife of Henry Robinson, Esq., and Son," who honored Sir Thomas Lawrence—by the latter artist there is also a "Portrait of a Man."—Lady Spencer Churchill who sat to John Hoppner and Miss Morris, who, with her dog, was limned by Francis Cotes.

The Reynolds was bought through Mrs. W. Woods of Christie, Manson & Woods, the London art auctioneers, acting for the Earl of Rothes, by Sir William Agnew and later appeared in the well-known James Price collection sale in 1895. Mr. Griscom purchased it five years after from the late Robert M. Lindsay of Philadelphia.

Other notable names of the English school are Sir John Opie "Mother and Child," John Constable "Hampstead—A Storm," George Morland, "Rural Gossips" and "The Old Man's Story" and "Old Crome," "The Thatched Cottage on the Moors."

Of the nineteenth century French paintings is notable the very important Courbet "Les Paysans de Flagley Revenant de la Foire," which first appeared at the Salon in 1851 and was then in the Dreyfus and Dreyfus de Goldschmidt collections. One of the two Harpignies is a "Bay of Naples" from the Forbes collection of London, and the principal Troyon, the important "Return to the Farm" from the A. A. Healy collection. "The Willow Bank" represents Dupré and the Rousseau is a "Harvest Field" from the Charles A. Dana sale in 1898. Diaz's "Invocation to Love," was in the collection of the late James L. Claghorn of Philadelphia. The Breton is a "Gleaner" and the Georges Michel a "View of a City."

Modern Dutch Painters.

Among the other painters represented and those of the modern Dutch and impressionist French schools are well to the fore, are Monticelli, Ziem Pasini, Dupré, Corot, Jacque, Daubigny, Diaz, Decamps, Fromentin, Lhermitte, Roybet, Chays, Vollon, Berne-Bellecour, Fortuny, Henner, De Penne, Cazin, de Hoogh, Blommers, Israels, Kever, Jongkind, Monet, Thaulow, Boudin, Madeliene, Lemaire, Mary Cassat, Inness and Verestchagin.

GARDENER MADE PROFESSOR.

Karl Hagemeister, aged 66, son of a humble vegetable grower, and himself a gardener most of his life, who painted as a hobby, has been recommended to the Kaiser by the Prussian Royal Academy as worthy of the coveted title of "Professor."



ANGEL OF PEACE

Rutherford Stuyvesant Memorial, Allamuchy, N. J.

By D. C. French

In Architectural League Exhibition

THE STEINS LEAVE PARIS.

A special cable despatch to the "Sun" from Paris, says: One of the world's finest collection of Cezanne, Picasso, Matisse and Renoir, will be disintegrated with the departure from Paris of Leon Stein, an American collector, who has rented a villa at Settignano, a picturesque suburb of Florence, and proposes to take up a permanent residence there in April.

Some ten years ago when the Fauves, that is the savages or neo-impressionists, first made their appearance and startled the world by their unconventional views on art, the brothers, Leo and Allan Stein, and their sister Gertrude, who had left America for the artistic atmosphere of Paris, were among the few art lovers to take the movement seriously. They gathered a unique collection of the pictures at prices which would now appear ridiculous. As the new movement gained ground the collection became the Mecca of artistic pilgrims who were seeking enlightenment as well as those who came to scoff.

Agnews of London Open Gallery.

Emil Williams of Agnew & Sons of London, has arrived and is to open a Gallery for the house in this city, on an upper floor of No. 590 Fifth Ave.

WILBUR WRIGHT STATUE.

The committee at work on the proposal to erect a statue to the late Wilbur Wright on the scene of his first aviation triumphs in France has decided to open a national and international subscription for the purpose. A special appeal will be made to Americans residing in France.

The site chosen for the fifty foot memorial will dominate the Sarthe Valley. The scheme has failed to arouse French interest owing largely to the patent suits of the Wrights against French manufacturers.

Made Offer for "Mona Lisa."

It is now said that H. W. are the initials of the American millionaire who sought to buy the Mona Lisa after the painting was stolen from the Louvre.

Bibikoff, now in a St. Petersburg jail, had three accomplices in the theft of the picture, Perugia, the Italian house painter who hatched the plot; Lasczekevitch, who had the picture for some time, and a third who sold a copy of the masterpiece to a Baku oil magnate. This quartette started for Monte Carlo, but quarreled en route.

Perugia stole the painting from his companions and had it in Paris until he took it to Florence.

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ANN'L ARCH'L LEAGUE SHOW.

The reason why the exhibitions of the New York Architectural League should have strong hold on popular favor is because their appeal is so many voiced. There we have for examination and discussion, and generally for admiration, almost all that makes the public and the private home what it should be artistically, and public places worthy of their purpose. In no place is the rapid progress in the architectural, sculptural, pictorial and graphic arts shown so surely as in the Architectural League's annual show, now open to Feb. 28 in the Fine Arts Building.

Time was when art, not merely the art of the studio, but that of the brother to the painter, sculptor and engraver, the architect, did not have its full meed of patronage. Now it is at full tide and there are a hundred painters, sculptors and architects to where there were five, fifty years ago. The wealth of the country, as well as its prosperity, demand a service which our artists and architects are abundantly able to supply, schooled as most of them have been in the best of native and foreign academies.

And what is best and most recent in the arts of architecture, sculpture and decorative work in general is to be seen in the twenty-ninth exhibition of the League. The three galleries are comfortably filled instead of being crowded as was sometimes the case in previous years.

Notable Sculptures.

At the entrance outside of the building the exhibition is introduced to public attention by a spirited bronze figure of a couchant lioness by A. Phimister Proctor. Once in the galleries, the first thing to catch the eye and sound on the ear is the beautiful bronze fountain in action, the "Little Lady of the Sea," of Janet Scudder, who holds seaweed above her head from which drips the water. To her right is another nude female figure, a graceful nymph in plaster with her hands to her hair by Edmund T. Quinn, while on her left is a well-modelled rose plaster garden figure of Achilles by Edwin Field Sanford, Jr. The center of the second gallery is again held by a fountain, the crouching female figure, this time surmounted by a sundial and most attractively handled by Harriet Frischmuth.

In the Vanderbilt Gallery.

In the large Vanderbilt Gallery towers to the west the colossal plaster of the statue of Baron Steuben by Albert Jongers, erected in Washington in the Autumn of 1910, and duplicated in bronze by order of Congress for presentation to the German Emperor in return for his gift of the statue of Frederick the Great, and which now stands in Potsdam. Balancing this on the East is the admirable plaster group of an elderly woman turning the pages of a book while her grandson listens with emotion as he rises to his feet, his father's sword in hand. This was modelled by Augustus Lukeman for the North Carolina Women of the Confederacy Monument and has been erected in bronze at Raleigh, N. C.

French's Angel Figure.

The four corners of the gallery are held by Daniel C. French's beautiful angel figure for the memorial to Rutherford Stuyvesant at Allamuchy, N. J., two good figures by Karl Bitter, made of rather unpromising material, memorials to Pres't Henry C. Tappan of the University of Mich. and Mr. Thomas Lowry, and a plaster relief of a half nude female figure leaning disconsolately against the grille of the door of a tomb by Robert Aitkin. In this last the back is superbly modelled. Among the smaller sculptures is notable the model for the memorial to Isidor Straus and his wife Ida by Anton Schaaf. A model of the proposed monumental entrance to the Manhattan Bridge suggests the Porte St. Martin in Paris and is a dignified piece of work by Carrère and Hastings.

Architectural Exhibits.

Prominent among the architectural exhibits is the model for the proposed Trinity Tower for the American Bank Note Company of Howells and Stokes, with its imposing mass lightened by the delicate detail of façade tracery.

Among the architectural designs are particularly notable, those for the Lincoln Memorial at Washington by John Russell Pope, Tracy and Swartwout's accepted project for the Missouri State Capital, Charles C. Haight's Parish House for the Church of the Holy Communion, Ludlow Peabody's group plan for the Stevens Institute of Technology and the permanent

buildings for the Panama-Pacific Exposition by Cram, Goodhue and Ferguson. Thomas Nash shows a design, in excellent taste, for a proposed cenotaph and canopy for the late Bishop Horatio Potter, in the Cathedral of St. John the Divine.

The Prize Awards.

The League competition for a monumental doorway, the prizes \$100 each, was won by the colored model submitted by Aymar Embury, architect, Arthur Crisp, decorator, and Salvatore Billotti, sculptor. The Avery prize of \$50 for a bronze door design was captured by F. Tolles Chamberlain.

A. v. C.

BALL OF THE FINE ARTS.

The Ball of the Fine Arts, at the Hotel Astor, Friday, Feb. 20, under the auspices of Beaux Arts Architects for the benefit of their educational fund for young draughtsmen, promises to be the handsomest art, as well as social, event ever given in America. Lloyd Warren, Chairman of the Committee in general charge of the ball, is especially anxious that a representative gathering of artists, sculptors, authors, musicians, and others belong to art organizations shall be brought together, and those who have not already received invitations may do so by applying to the Society's secretary, Harry H. Cramer, No. 16 East 47 St.

A number of women of society are planning to appear in Venetian costumes, modelled after designs prepared by Albert Herter, William N. Taylor and Edgar W. Jenney, which have been placed on view in Mr. Taylor's studio at 40 West 10 St. Among them is Mrs. Peter Cooper Hewitt, who will appear as Theodora in an elaborate dress designed by Mr. Herter. Special costumes are also being prepared for a group of young society women who will take part in the Dance of the Four Seasons during the spectacle which will follow the midnight pageant "Venise a travers les Ages."

There will be three parts to the spectacle, which is being arranged by a committee of which Howard Greenley, is chairman, a sorcerers' dance, symbolical of the Middle Ages, a dance of the five senses, symbolical of the Renaissance, lead by Ruth St. Denis and a dance of the four seasons.

Costumes to be Worn.

Mr. Warren has listed some of the more appropriate subjects for costumes, in order to aid those who do not realize what a wide range they have to choose from, namely Byzantine—Nuns, monks, ascetics, courtiers, gladiators, dancers, ecclesiastics, soldiery of Belisarius, and personages of the court of Justinian and Theodora. Mediaeval—Gallants, soldiers, saints, musicians, gondoliers, beggars, angels, allegorical and other characters found in the works of the Italian Primitives. Renaissance—Dogs, councillors, fishermen, soldiers, and other characters familiar in the works of Titian, Veronese and Paris Bordone. XVIII Century—Venetian cloaks with tricorn hats and bearded masks; also costumes seen in the genre paintings of Longhi, Guardi and the modern fantasies of Edmond Dulac and Gaston La Touche.

The dress worn in the colonies and provinces of Venice is also permissible, peasants and pirates of the Dalmatian Coast, Knights of Rhodes, and the courts of Catharine Cornaro in Cyprus and of Gismonda in Athens. Mr. Warren points out that simple cloaks of a single rich color, enveloping the whole person, will be most appropriate for the more elderly people attending the ball, while the picturesque dress of traveling musicians, mountebanks, hallequins and pierrettes, with a touch of ancient style about them, will also be in order.

German Art at Exposition.

Word comes from Berlin that far from being dismayed by the Government's refusal to participate in the Panama-Pacific Exposition, the leading German artists are redoubling their exertions to insure a fine display of German paintings and sculpture.

Under the guidance of Geheimrat von Klitzing, president of the Society for the Promotion of German Art Abroad, a committee is being rapidly organized to collect exhibits. The Reichstag will be asked to appropriate a sum sufficient to defray the incidental expenses.

It is intended to make the exhibit representative of the best German work of the last ten years. The list of exhibitors includes Max Liebermann, Max Klinger, Louis Corinth, Walter Leistikow and other celebrities.

P. A. Gross' Funeral.

The funeral services for Peter A. Gross, who died suddenly last week in Chicago, were held in the studio of Artist A. N. Lindenmuth, his cousin at Allentown, Pa.

On Tuesday the body was taken to Germantown for cremation and the ashes have been sent to Paris.

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EXHIBITION CALENDAR FOR ARTISTS.

PENNSYLVANIA ACADEMY OF FINE ARTS.

109th Annual Exhibition.

Opens Feb. 8
Closes Mar. 29

ARCHITECTURAL LEAGUE OF NEW YORK.

Opens Feb. 8
Closes Feb. 28

WASHINGTON WATER COLOR CLUB.

Annual Exhibition Corcoran Gallery.

Opens Feb. 7
Closes Feb. 28

CHARCOAL CLUB, BALTIMORE.

Annual Exhibition Contemporary American Art, Peabody Institute.

Opens Feb. 9
Closes March 8

NATIONAL ACADEMY OF DESIGN.

Annual Spring Exhibition.

Opens Mar. 21
Closes Apr. 26

Exhibits received Feb. 26 and 27.

WITH THE ARTISTS

William Rau, of Jeffersonville, has just completed 26 decorative bird panels, finished in delicate colors, toned with gold for the Café Boulevard, also a large mural decoration of a "Round Up for Kings Ranch" in Brownsville, Texas, and an over-mantle mural landscape for a home in Atlanta, Ga. The artist plans an exhibition later in the season. He is settled in Hoboken for the Winter.

"Autumn in Connecticut," one of Frank Townsend Hutchens' most successful landscapes has just been sold. It was painted near "Mill House," his Summer home on the Norwalk River, which made a very interesting story in the January number of "Suburban Life," under the title of "Making An Old Saw Mill Into a Home."

Lester Boronda's large canvas "The Wedding Journey" was purchased last week by Mr. Louis Hill for the Minneapolis Museum. The same collector also purchased a group of small pictures for his private collection. An interesting, decorative canvas by the artist, "Summer Afternoon, Madison Sq.," was recently purchased by Mr. Mark Reeves, of New York.

Gerard Van Barkaloo Hale, a young American painter, who has a studio at 17 rue Boissonade, Paris, has sent his recent works to Rochester, N. Y., to be exhibited. It is the first time he has held a "one-man show" in America.

At his Sherwood studio DeWitt M. Lockman has just completed a half-length standing portrait of Capt. Sidney De Kay in army attire. It is an unusually strong work with well modeled flesh and manly expression.

Among portraits painted by Louis Mark this winter at his studio, 130 West 57 St., are a three quarter length standing presentment of Mrs. Charles Pierpont Gilbert, in a silver black robe, a full length of Mr. D. G. Derry, and an unusually good portrait of Mrs. S. Gale Campner in a white gown against a landscape background, which has an interesting composition, and is picturesque in effect. Mr. Mark has donated one of his paintings for charitable purposes, the proceeds of the sale of which are to go upward the maintenance of a bed for the Hungarian poor in the Sydenham Hospital, in 116 St., N. Y. City.

Twenty of H. H. Ahl's rich, tonal paintings are on exhibition to Feb. 16, in the Boston Art Club, where they are attracting much attention. Mr. Ahl has sold four of these pictures to collectors during the past month.

Olive Whitmore is holding an exhibition of recent watercolors at her studio in the Ovington Building, Fulton St., Brooklyn, through Feb. 21.

A reception was given by the members of the Pen and Brush Club, 132 East 19 St. on Sunday last. Cecilia Beaux was the guest of honor.

Miss Florence N. Levy, editor of the "Art Annual," is dangerously ill with pneumonia.

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G. S. Sparks and K. R. Chamberlain will exhibit some of their recent work at

"Polly's," 135 McDougal St., Feb. 9-21.

Jenny D. Rice-Meyrowitz has recently finished a miniature of Mrs. A. S. Ritchie of Chicago, and is at present at work on some large mural decorations for her new studio at 140 West 57 St.

The Springfield "Republican" in a recent article on James D. Gill's 37th annual exhibition, now on in that city, says: "There is a noble great wheatfield by Edward Gay, one of the chief of the elder painters, and whom the younger men cannot excel in quality."

An exhibition of works by Paul Cornoyer, George Macrum, Jonas Lie, A. L. Kroll and Lester Boronda will be held at the Braus Gallery, Feb. 20-March 6.

Victor D. Hecht is painting the portrait of Mrs. Isaac Untermyer, not that of Mrs. Samuel Untermyer as was stated last week.

Miss Anna K. Shea, an Ohio painter, has completed a life-sized portrait of Cardinal Gibbons. It will be presented to the Catholic University by some of the Cardinal's friends.

Miss Ida Proper has completed decorative panel for the new house of Miss Anna K. Hays at Nyack, N. Y.

N. C. Wyeth held an exhibition of illustrations in the Art Students League rooms, last week, closing today.

Susan Ricker Knox is holding an exhibition of a group of her recent portraits at the Gillis Galleries, Rochester through Feb. 26. She will remain in that city for some weeks.

Louis C. Tiffany and Miss Tiffany sailed on the "Berlin" last Saturday for Genoa, to be away for two months. They will visit the Northern Coast of Africa returning through Sicily, France and England.

Miss Mira Edgerly was married last week to Frederick Burt, sculptor, painter and playwright. They first met as art students in the Latin quarter of Paris. Mrs. Burt recently painted on ivory, Princess Patricia. The pair will go to Russia, where the bride will paint a portrait of Grand Duke Michael.

Entry cards and circulars for the Society of Washington Artists Exhibition can be obtained from Winfield S. Cline, 1320 R St., Washington, D. C.

The Ainslee Innesses and Wyants lately at the Memorial Art Gallery in Rochester and at the Detroit Museum were placed on exhibition at the City Museum, St. Louis, Feb. 1, and later will go to Los Angeles and San Francisco. The collection, which was formed by George H. Ainslie, 567 Fifth Ave., contains 27 oils and 40 watercolors by Inness and 10 examples of Wyant.

Enrico Caruso has shown his appreciation of modern American painting by a recent purchase from Charles Stollberg's gallery of a landscape by Frank de Haven.

RECENT ACADEMY ELECTIONS.

John W. Alexander was re-elected President of the National Academy of Design, at the last meeting of the Council.

John Frederick Lewis was re-elected President of the Pa. Academy at the annual meeting of the stockholders this week. The entire board of officers was also re-elected.

EXHIBITIONS NOW ON

Pearls of Portraiture.

A very distinguished little show is the third annual exhibition of the National Association of Portrait Painters, now on at the Knoedler Galleries to remain until Feb. 14. To show how good it is technically, a portrait of Mrs. John C. Tomlinson, by John S. Sargent, looks rather dull, surrounded as it is by such a vivacious, living, sparkling group of men, women and children, painted in the main with splendid skill and enthusiasm. Such a show would cause somewhat of a sensation in Paris where portraiture is largely academic with such exceptions as Renoir, Aman-Jean, Blanche, Lucien Simon and Caro-Delvaile. In London it would draw even greater crowds.

Easily the most important of the twenty-five portraits, which might well have headed the gallery had the hanging committee seen fit, is a veritable tour de force a life-size group of three figures by De Witt Lockman. A tambourine girl on a sofa is making a half moue at a bearded cavalier who, holding his hat in his hands, leans toward her, while a pierrot standing between and just back of them looks down in meditation with one hand on his hip and the other on the back of the sofa. In a mirror are cleverly introduced reflections of other figures, "At the Ball." It is not the pierrot alone that suggests some analogy with Watteau's "Joli Gilles," in the Louvre.

John W. Alexander has a sober and well-posed figure of President Alexander Humphries of the Stevens Institute. A delightful picture of a lady is by Lydia Field Emmet. Cecilia Beaux holds the place of honor with a seated figure in white satin of Mrs. William McL. Ritter, which is very well arranged and painted. Howard Gardiner Cushing has a rather clever figure of Ruth St. Denis in Oriental costume while William Cotton is highly artistic in his presentation of Miss Chrystal Herne.

S. Montgomery Roosevelt is clever in his handling of blue-eyed Miss J. H. Excellent is William J. Smedley's "The Ship-builder." Victor D. Hecht has been most successful with a figure of Mr. Charles L. Knoedler. Irving A. Wiles has a capital quarter length of a gentleman and Ellen Emmet has a good seated figure of M. Gilbert with remarkably well-characterized hands. Adolphe Borie pictures well Mr. Eckley Brinton Cox, Jr., and William M. Chase has a stunning picture of himself, absolutely true. Others represented and well are Frank W. Benson, Brenetta Bradley, Earl Crawford Stetson, Charles Dana Gibson, Robert Henri, whose very clever "The Guide to Croghan" looks a little like a jumping jack, John C. Johansen, a pleasing little girl, M. Jean McLane and George Luks, a cleverly handled Catholic dignity.

"Faddists" at Montross Gallery.

"Struck by Lightning" is and will be the natural expression of all but the followers of the new art movement, on entering the Montross Gallery, No. 550 Fifth Ave., where a condensed reflection of the Armory Show of last Winter is now on view through Feb. 23, including the two birthday holidays of Feb. 12 and 22.

It was a bold move on the part of Mr. Montross to open his Galleries to some, at least of the, for the most part, 15 youthful painters, some of whom represent even the extremists of the new extreme, so-called art which is competing with the "Tango" in exciting the town. But Mr. Montross has learned, as has the writer, that the "Extremist" of today may be the "sane" painter of tomorrow, and in his time, has introduced men who at such introduction were as much condemned by the conservative and the academic, as are the exponents of the new movement today.

As at the Armory Show there are some represented, notably W. J. Glackens, E. L. MacRae, and Allen Tucker, whose work has come to be generally admired and successful, while, of course, Arthur B. Davies has a large following and is probably influencing more young painters than any of his fellows today. Henry Fitch Taylor also can hardly be called a rank "Neo-Impressionistic," although he is trying hard to "get on the band wagon." Even the "Spotty" Prendergast has won himself a place.

The youths who make the Montross Galleries resemble a lightning struck locale are Walter Kuhn, George F. Of, Walter Pach, Morton L. Schamberg, Charles R. Sheeler, Howard Coluzzi, and above all, one Joseph Stella. Manierre Dawson is not a "Neo," although a trifle "tinged." Walter Kuhn's work grows upon one, but brings the reflection that he could so easily



RUTH

By Jean N. Oliver of Boston

do better. His "Regatta," in flat tints, is effective in a nursery way, and his "Master at Arms" has good drawing and expression if unnecessarily muddy in color. There is charming transparent color in Walter Pach's "Aquarium" tank with fish and still life, which he calls "Progressions," and George F. Of is also a colorist. The geometrical arrangements of M. L. S. Schamberg have "method in their madness," and the "Cubists" following will revel in Charles R. Sheeler's still lifes and landscapes.

But Joseph Stella's "Coney Island—Battle of Lights" which most resembles or recalls exploding firecrackers, while a weird tangle of broken color "without form and void," will most attract the curious. Of the men represented who are "sane," form ordinary art standards, Henry F. Taylor whose three oils are really charming in feeling, tone and color, E. L. MacRae, who couldn't paint a bad picture if he tried, has all his wonted color and feeling in two landscapes, and Allan Tucker with three lovely tender landscapes and a strong fine full length woman's portrait, are the best.

Arthur B. Davies in his persistent following of the Botticellians has gone too far this time in his group of nude maidens "Potentia." What was permissible, Mr. Davies, in an age of religious faith and devotion in the portrayal of the Virgin under certain conditions is not permissible, on the ground of refinement and good taste, at least in this day and country, and is distinctly vulgar. Better paint out that tall young woman in the centre of your group of Botticellian maidens, Mr. Davies, or redraw her. A word to the wise—"Comstock will catch you if you don't watch out."

J. B. T.

(Exhibitions continued on page 6.)

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Advice as to the placing at public or private sale of works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

IMPORTANT NOTICE.

The Burlington Magazine, of London, universally recognized as the leading periodical dealing with the Fine Arts in the English language, has appointed Mr. James B. Townsend, of No. 17-17 East Fortieth St. (Anderson Building) as its American publisher, from January 1, 1914, and all orders and subscriptions should be sent to him, either directly, or through the trade in the usual way.

The Burlington Magazine is published at \$1 net a copy, and the annual prepaid subscription is \$9.

The January number, which can now be delivered, contains as frontispiece, a reproduction of "The Riposo," a drawing by William Blake in the Metropolitan Museum.

LESSON OF HIRSCH SALE.

It is surprising that no attempt has seemingly been made in the dailies to analyze the result of the Hirsch auction sale of Old Masters, which took place last week in the Plaza Ballroom, too late for the ART NEWS to do more than give the figures.

The sale, as we said in advance, was a unique one, in that it brought on the market, for the first time, pictures, al-

most all of which had the written endorsement as to their genuineness, of the most renowned so-called "Experts" of Europe. The pictures themselves, while not remarkable examples, were still endorsed as representative examples of noted old painters, several had rarely good quality, and if their subjects did not make them salable ones to the general public, still one would have thought they would have, in some cases at least, have appealed to the Cognoscenti.

The sale was widely and well advertised in advance, and Mr. Kirby is always a clever auctioneer, and did his best, and yet while the ballroom was crowded with dealers and others, there were hardly any collectors present, the bidding was lifeless, and the works went for figures that seem ridiculous when one reads over the Catalog of their painters. What caused this failure of expectations? Some will say that adverse business conditions played the most part. We do not believe this, when it is remembered that "expert" criticism has been so much in demand of late years, and that it was generally understood, on the eve of the sale, that bargains were likely.

Surprise has naturally been expressed that some, at least, of the "experts," whose names figured so largely in the Catalog did not back up their own opinions by purchase, or by the inducing of purchase by friends and clients. It seems to us that the sale proved the lack of value of even "Expert" endorsement when faced with adverse business conditions, and subjects not generally popular.

It will be some time before we have another "Expertized" sale of art in this country.

THE "TANGO" IN ART.

While the greater portion of the New York public has seemingly gone mad over the dance known as the "Tango," the followers of art are now offered an opportunity to also become crazed, over what may best be termed the new "Tango" in art, or, in other words, the manifestations of the "Faddists" or followers of the so-called "new movements" in painting and sculpture, first revealed to the American public at the Armory Show of last year.

There are at present no less than six exhibitions, devoted to the "Faddists" open in this city, in which the artists represented "run the gamut," from the Botticellian caricaturist Davies, to the eccentric interpreters of dreams and emotions, Marsden Hartley and Joseph Stella. And the procession goes on. What will the coming Spring Academy resemble after these shows?

Goodyear to lecture in Dublin.

An invitation to give three lectures in Dublin, on Mediaeval Architectural Refinements, has been accepted by Mr. Wm. H. Goodyear, Curator of Fine Arts in the Brooklyn Institute Museum. The invitation is extended by the Classical Association of Ireland and the Royal Institute of Architects of Ireland.

The Brooklyn Institute has also accepted an invitation from these Associations, in conjunction with the Dublin Museum of Science and Art, to make an exhibition of its architectural photographs on the given subject, in that Museum and at the time of these lectures, which will be given in May.

BOSTON.

Artistic Boston again is enjoying, vicariously, colorful thrills over the discussion of the present Art Club show—a pretty fair exhibition considering its limitations.

As the wise art critic of the eclectic "Transcript," says in part: "The eightieth annual exhibition of the Boston Art Club is distinguished by not having a Boston picture in it . . ." and again "all the same, it seems absurd that, because of personal and professional bickering, envy, and malice, an important art exhibition in a city which is the home of a number of the leading American artists of the day should be without a single Boston work."

The exclusion of the work of all Boston painters seems as unnecessary as it is harmful to the completeness of the exhibition. There never was, and never will be, any objection on the part of any artist member of the Club, to the inclusion of the works of Boston painters of acknowledged reputation in such exhibitions as the present. The source of the difficulty is, that last year the work of several artist members was secretly invited, and hung in the general show, naturally causing much heart burning among the artist members not so favored, such inclusion being in complete contravention of the understanding between artists and committee, entered into previous to the time of the regular "members' show," which preceded the aforesaid general exhibition.

The committee this year, trying to make its position logical, has casually stepped into the present situation which seems like an intentional affront to the Boston painters, but probably isn't.

Be all this as it may the exhibition might have been improved by the addition of examples by all of "The Ten" for instance. One sighs for the sight of a Reid, a Dewing, a De Camp, a Tarbell, a Lockwood, etc. One suspects the ominous trail of the dealer over it all, but then this is a business age, and what is an artist without an "agent de vente."

Good Works in the Display.

Charles Hawthorne's "Adoration" proves anew his knowledge of temperaments and tempera painting. The work which will probably be caviare to the average gallery visitor is a decade ahead of the painters of his time. It unites modern realism with religious sentiment and it is entirely consistent.

Leopold Seyffert's portrait of "Leopold Slowzowski, already shown in Phila. and New York, is one of the fine works. Dimitri Romanovski also shows a remarkable example, "A Peasant Woman," typical in posture and expression of the sufferings of womenkind in all anti-minimum wage and anti-suffrage eras.

Gardner Symons strikes a fine note in his Winter landscape study. Mary Cassatt's study of a "Mother and Child" (child slightly strabismic) is in her usually brilliant style.

Other characteristic works are by Frederic Frieseke, Daniel Garber, Childe Hassam, Alden Weir, Robert Henri, Paul Dougherty, Willard Metcalf, Haley Lever, Ernest Lawson, Edward Redfield, Ivan Olinsky, William Chase, Robert Vonnoh, Eugene Speicher, Francis Jones among others.

Boston Artists' New Guild.

There is much local excitement over the formation of a new art organization, to be called "Guild of Boston Artists." At the head of this movement are Frank Benson, William Churchill, Ignace Gaugengigl, Bela Pratt, Leila Cabot Perry, Edmund Tarbell, Charles Herbert Woodbury, and its list of members include the best painters and sculptors in the city.

The Fogg Art Museum, closed for repairs since the day after Commencement, 1913, opened again last Wednesday. In addition to the regular collections there is a special loan exhibition to Feb. 17 of Persian and European illuminated MSS., lent by Mr. J. Pierpont Morgan, Class of '89, Mr. W. A. White, Class of '63, Mr. H. E. Wetzel, Class of '11, and others. There are also shown in two rooms on the main floor a collection of examples of the arts of China and Japan, consisting of paintings, pottery, and porcelain, loaned by Mrs. W. B. Thomas, Miss Margaret Thomas, Dr. Denman W. Ross, and others.

The Messrs. Vose opened their new gallery at No. 396 Boylston St. (in connection with the first gallery) on Tuesday last, with a brilliant exhibition of works by Paul Dougherty, to continue to Feb. 15. The new gallery is large and square, with lofty ceiling, the three walls covered with dark unobtrusive hangings of velour, the light coming from high side lights at one end.

The 14 examples of Dougherty's recent works, all marines, with the exception of "The Upper Alps," are well seen in the new gallery which is large enough to allow plenty of space—for reviewing these large canvases.

"Summer Afternoon—Cornwall," is one of the finest marine and coast scenes produced by this able painter. A work of great truths and much beauty "Moonlit Surf," "Back Rush" and "The Song of the West Wind," are others also fine in color and of great beauty.

Robert and Bessie Potter Vonnoh will hold a joint exhibition of oils and sculptures at the Doll and Richards Gallery, Feb. 12-25.

An exhibition of XIII century drawings by Cosway, Dounman and Laurence, will be made by the E. C. Hodgkins Galleries of New York, at the Brooks-Reed Galleries, Arlington St., Feb. 9-23.

John Doe.

Elmira (N. Y.)

A public subscription has been inaugurated for the purpose of buying one of the oils from the estate of the late G. W. Waters, recently shown in the exhibition of his works at the Arnot Gallery, which is to be presented to the gallery as a memorial to Waters.

Los Angeles.

Several Los Angeles artists are exhibiting oils at the Fine Arts Gallery in conjunction with 16 canvases sent by the American Federation of Arts by such well known men as Chase, Redfield, Hassam, Alexander, Foster, Vonnoh, Benson, Symons and others.

Muncie (Ind.)

Plans are rapidly being completed by the Art Association for its annual exhibition, to open Feb. 14 at the Commercial Club Gallery.

Mr. and Mrs. J. O. Adams are holding an exhibition in the Public Library Gallery.

Oklahoma City.

An exhibition of 150 watercolors by the foremost contemporaneous artists, assembled by the American Federation of Arts, the Philadelphia Watercolor and the New York Watercolor club, is on at the State University through this week.

Dayton (Ohio).

A notable exhibition of oils opening last week at Memorial Hall under the auspices of the Montgomery County Art Association. Among those represented are Alexander, Beal, Bors, Cox, Dufner, Henri, Lie, and Symons.

Seattle.

The Society of Fine Arts opened its new rooms in the Baillargeon building recently with an exhibition of oils by Gardner Symons. In six years the Society has grown from an unorganized body of 30 people to its present membership of over 200.

Cincinnati.

Exhibitions by Allen True and W. V. Schevill are on at the Eden Park Museum, to Feb. 23 and Feb. 15 respectively.

Detroit.

Julius Rolshoven is showing his latest works in the Fisher Arcade.

Oberlin (Ohio)

Oberlin College is to have an art building. Work of construction will begin at once.

WITH THE DEALERS.

Mr. Mori, of Paris, has arrived and has taken a room in the Ehrich Gallery building, 707 Fifth Ave.

Mr. Walter Dowdeswell, of Duveen Bros., sailed for London on the "Olympic," Wednesday last.

Mr. Maurice Dehnhof, formerly associated with Mr. Eugene Fischhof, arrived from Paris last week and is at the Plaza

Mr. Emil Sperling, of the Kleinberger Galleries, 709 Fifth Ave., returned from his holiday trip to Paris on the "George Washington," last week.

Mme. Reiza Khan Monif of Paris, who came over two months ago with her stepson-in-law and daughter, M. and Mme. Hassam Khan, sailed to return on "La France" Wednesday last.

A number of interesting works are in the annual exhibition, at the Musée Moderne of Brussels, of the "Sillon" artistic group. They are said to display modern tendencies without eccentricity. Swyncop exhibited some attractive female portraits; Navet some small portraits; Haustrete and Kapol, landscapes, and Bastien, forest scenes.

LONDON LETTER.

London, Jan. 27, 1914.

Among Messrs. Sotheby's fixtures for next month are several sales of interest, including one of autograph letters and historical documents, a number from Castle Menzies, and another of a choice collection of Aldines and early Printed Books and a third one of Greek, Civic and Regal Coins, the property of Captain L. M. Anderson.

The London Press had expressed, within the last few days, considerable anxiety with regard to the possible fate of a Georgian house in Dean Street, Soho, in which at one time resided Sir James Thornhill, Hogarth's son-in-law and Sergeant painter to George I. The house was about to be pulled down to make room for offices as the street in which it is situated is no longer the fashionable residential thoroughfare that it was a century ago. The staircase, finely designed in oak, and ornamented with paintings claimed to be by Hogarth himself, has portraits of celebrities of the day, and the doorway with its portico and Corinthian pillars is a good example of the work of the architecture of the time. The sum asked, in order to save the house from destruction, was £15,000. The Government has now intervened under the "protection of Ancient Monuments" Act, forbidding the demolition for the time being. If it is eventually decided to purchase the house for the nation, it will be interesting to know what sum the Government will see fit to disburse.

The first Exhibition of the Society of Animal Painters at the Leicester Galleries, Leicester Square, has as its object the direction of public attention to an art which its members claim, rightly or wrongly, is not sufficiently considered in this country. The exhibits, on the whole, show a high level of excellence, the president, Miss Lucy Kemp Welch sending a particularly vital example of her work, called "Sunshine and Shadow." Mr. Briton Riviere, as usual, handles his subject ably in his "Voices of the Night," and other successful interpreters of dumb life are Mr. Arthur Wardle and Mr. H. W. B. Davis. It is doubtful whether any very useful object is to be gained by this artificial classification of painters under subject, but, however this may be, the present exhibition is distinctly a pleasant one.

Cleaning of Old Tapestries.

Rather a novel bargain has been made by the Committee of the Yorkshire Philosophical Society, which has agreed to lend to the Victoria and Albert Museum, their three famous tapestry maps of Queen Elizabeth's day, on condition that the Museum Authorities undertake the difficult and delicate task of cleaning them, of which the tapestries are sadly in need. These maps, practically unique of their kind, were woven in England, probably by Flemish craftsmen, and are carried out in bright colors in a design which is supposed to represent the natural features of the various counties of England.

Sales at Christie's.

At Christie's on Feb. 4, Captain Ward's important collection of 17th and 18th century English Silver Plate will come under the hammer. It includes a James silver-gilt cup and saucer and rosewater ewer and dish presented by the Merchant Taylors' Guild in 1620 to an ancestor of the present owner. In addition there are numerous handsome pieces of silverwork by Paul Lamerie.

Dealers Purchases.

Although the exact price is not at present disclosed, it is understood that £220,000 represents the value of the collection of Old Chinese Porcelain bought by Mr. Edgar Gorner of New Bond Street from Mr. Henry Sampson of New York. Great interest is evinced here as to whether the collection will be on view in London, but at present there has been no intimation that such will be the case.

Messrs. Colnaghi & Obach established a record price at the sale by Puttick & Simpson of the engravings belonging to the late Dr. Gott, by the payment of 220 gns. for a fine impression of the Mezzotint Portrait of "Amelia Elizabeth, Landgravine of Hesse," by L. Von Siegen, the first artist to bring this method of reproduction to perfection. This is practically twice the sum hitherto given for a copy of the picture. The same firm paid 72 gns. for Vandyck's "Adrian Van Noort," a proof before all letters, with autograph, a further maximum price.

A Milanese antiquarian has obtained the "Pay Book" of Perugia when he lived in this city in 1881. People crowded to examine the ingenious pay book under which flares the note in English: "Not to sell." In English because the English and North Americans are in Italy considered the best customers for ancient art and of excessively interesting curiosities.

MILAN AND ROME LETTER.

Milan, Jan. 27, 1914.

The displeasure over the works of art that are taken out of Italy is increasing greatly, the more so because England sells again the paintings bought from this country. In fact, the private English collections are dispersed one after the other, either by the death of the proprietors or the changed financial conditions of the families owned by them. A newspaper, believed to be the echo of the Italian Government, the "Tribuna" of Rome, recently published an article that clearly hinted at art collections beyond the Atlantic which become more and more famous. It has been a matter of wonderment, that the celebrated portrait of Philip II, by Tisiano, formerly the property of Sir Hugh Lane, has left England for Cincinnati. This portrait is one of the best of the great Cadorino.

Art Treasures Stolen.

Some miniatures, representing the Pentecost and the Assumption, the Crucifixion, the Annunciation from a XIV century missal, have been stolen; the missal was kept in the Archives of the Duomo of Mantua. The first two have been retraced, one to Munich, the other to Berlin. It is known that the Crucifixion reached an antiquary of Milan who kept it in bona fides and the latter sold it in Paris. When the matter was discovered, the antiquary succeeded in getting back the miniature, which he had sold, and which was restored to the missal like the others. The Annunciation was found in the house of the thief, the late clerk of the Duomo of Mantua.

Speaking of thefts I am glad to say that there is some probability of finding again the famous painting by Lorenzo Lotto, stolen two years ago at Osimo. It represents the Virgin with Child and two Angels adoring. It seems that the police have discovered the thief, and that the picture has always been in Italy.

In the Palace that the Di Lenzi family built opposite to the Convent of Ognissanti in Florence, Luigi Pisani, an esteemed artist and dealer in antiquities, after having the beautiful facade repaired, because it had fallen into a deplorable state of ruin, made a large collection of modern art. This was afterwards increased by the heirs, and now represents the productions of many of the most celebrated artists.

Government Acquires Pictures.

The Ministry of Public Instruction, to enrich the National Galleries of Modern Art, recently bought for \$20,000, not the whole collection as was thought, but six of the principal paintings by celebrated modern artists recently deceased. Some of these will be sent, for the most part, to the National Gallery of Rome, while two by Tuscan artists will surely be sent to the Modern Gallery of Florence. The pictures are "The Temptations of St. Anthony," and the "Deposition of Christ," by Domenico Morelli, and two half figures by Mosè Bianchi; "Diana's Bath," by Fontanesi; "A Tuscan Countrywoman," by Cristiano Banti; "Before the Storm," by Egisto Ferri.

The diminishing number of paying visitors to the Italian museums and galleries, notably in Florence the center of art, the Athens of Italy, is noted with concern. The Uffizi Gallery is always the foremost compared to others, but last year had only 68,000 visitors as compared with 80,000 the preceding year, the Palatina Gallery and the Medici chapel coming next in point of attendance. The month that gave these, the greatest number of visitors was April (61,701), then came May with a much lower number (36,086). January gave the lowest number yet (8,361).

Alfredo Melani.

WASHINGTON.

An exhibition of paintings of Alaskan scenery by Leonard M. Davis, is on in Hubbard Memorial Hall, under the auspices of the National Geographic Society.

The Corcoran Gallery has received as a gift from Mr. P. T. Barlow of New York a life-size bust in plaster by Houdon of Joel Barlow, who won distinction as a traveler and diplomat in the early days of the republic.

Former Senator W. A. Clark has consented to serve on the board of trustees of the gallery, to which he was elected last week.

There were some interesting tapestries on view last week in the Handicraft School loaned by Miss C. P. Crawford of Warrenton, Va., and done in the Norwegian style recently revived by Mrs. Frida Koehler-Hansen of Christiania.

C. Howard Walker of Boston gave an illustrated lecture before the Washington Society of Fine Arts recently in the auditorium of the National Museum, and in the afternoon addressed the recently formed Art and Archaeology League at Gunston Hall.

Mrs. Bush-Brown has just finished a portrait of Henry T. Rainey, member of Congress from Illinois.

PARIS LETTER.

Paris, Jan. 27, 1914.

It is reported that Lady Sackville has decided to put the collection of the late Sir John Murray Scott up at auction and that the sale will be held here next summer. I have not been able to obtain a confirmation of the report, and it is certain that no definite arrangements have yet been made, but it is quite possible, if not probable, that there will be a sale at least of that part of the collection which is at present in Sir John Murray Scott's house in Paris. A considerable part of the collection is in the house in Connaught Place, London. Should there be a sale, it will be a very important one, especially if it includes the whole collection.

Annual Watercolor Exhibition.

The "Société des Aquarellistes Français" is holding its annual exhibition at the Georges Petit gallery. The level of the works exhibited is not a very high one, and mediocrity is the dominant note, but there are four admirable watercolors by Alexis Vollon, whose merits are made all the more conspicuous by their surroundings. Vollon also shows a charming little portrait of a child at the exhibition of the Cercle Volney, which is on the whole of no great interest and closely resembles the old Salon. Portraits predominate, and among the others above the average of the show is one—also of a child—by William Laparra.

Rather more interesting—but not much more—than these two exhibitions is that of the "Artistes Animaliers" at the Galerie La Boétie, where some thirty painters and sculptors exhibit animal subjects. Two excellent little bronzes by Paul Gardet of a tiger and a wild boar deserve special mention, and the bronzes of Froment-Meurice are also good. At the Devambez gallery is an exhibition of Alexandre Altman's landscapes. As always, his work strikes me as too sentimental, but he has great talent and one understands his rapid success. He was hardly known two or three years ago and has now a large number of admirers.

Some Minor Displays.

M. Paul Rosenberg has a profoundly interesting exhibition of works by Toulouse-Lautrec at his new galleries in the rue La Boétie. They include that superior piece, the "Moulin Rouge in 1890," which he painted for the well-known establishment, in return for a permanent free entry. The picture hung for several years unnoticed, on the wall of a staircase in the Moulin Rouge and was eventually bought by a collector for a small price. It must now be worth at least \$20,000, if not more. The exhibition proves what a great artist Toulouse-Lautrec was, in spite of the perversity of many of his pictures, easily explained by his unhappy life.

The Month's Auctions.

The Hôtel Drouot is beginning to be a little more animated, but the sales held up to the present have been of no interest. Among the sales announced for February are several of some importance. MM. Oudard and Baudoin will sell on Feb. 2 and 3 a private collection, which includes modern pictures, engravings, bronzes by Barye, porcelain and some valuable objects d'art. MM. Lair-Dubreuil and Baudoin will co-operate on Feb. 14 in a sale of pictures by the old masters, including works by Sir Thomas Lawrence and Hubert Robert. Among others; and on Feb. 16 and 17 MM. Lair-Dubreuil will sell an important private collection of jewelry. On Feb. 18 and three following days, the same auctioneer will offer porcelain, faience and various art works from the collection of the late Mr. Fitcher, part of whose collection was sold at Christie's last year.

Robert Dell.

MUNICH LETTER.

Munich, Jan. 27, 1914.

An American Artists' Club has been formed here to promote social intercourse, and acquaint young students with the resources of Munich. Any American citizen who is a student of the fine arts, is urged to become a member, and anyone interested in these arts may be an associate member. A booklet of useful information concerning Munich is in preparation, and this is to be sent to all the art schools of the United States. In March the American Artists' Club will hold an exhibition as a group in the most prominent modern gallery of the city, Brakl's Kunsthaus.

The officers chosen are President, Herbert E. Martini of New York; Vice-President, Bennet S. Linder of Chicago; Secretary, Martin Hennings, of Chicago, and Treasurer, Ernest Dean of Cleveland. The club meets every Friday evening in a special room of the Künstler Café, Glasl.

The Berlin Photographic Co.

305 Madison Avenue
Bet. 41st and 42nd Sts.A Loan Exhibition
Of Original Muhammadan
Miniature Paintings and
Illuminated Manuscripts

February 7th to 28th, inclusive

HARTFORD (CONN.)

J. Pierpont Morgan and Samuel P. Avery have been elected to the board of trustees of the Wadsworth Atheneum, to succeed J. Pierpont Morgan (deceased) and Herbert Knox Smith (resigned). The Rev. Francis Goodwin, cousin of the late J. Pierpont Morgan, continues in the presidency of the Atheneum corporation, which has under its direction the Morgan Memorial Art Museum. Director Frank B. Gay in his report gives the following gifts to the Museum from the Morgan family: William Wetmore Story's marble bust of Junius Spencer Morgan (Rome, 1884), B. W. Leader's English landscape, "With Ivy Clad," and Carlos Baca-Flor's portrait of the late J. Pierpont Morgan. Gifts from other sources include eight oils by the late Walter Shirlaw (courtesy of Mrs. Shirlaw), two large plaster models of sculptures by the late Louis Potter (an alumnus of Trinity College and the Conn. Art League), from George R. Percy, of Chatham, N. Y., a silver memorial plaque, commemorating the services to art of J. Pierpont Morgan, and other objects from Samuel P. Avery; Bouguereau's "Arcadia" from Charles E. Gross (vice-president Atheneum), and numerous gifts of porcelains and other antique objects of art. Among the important loans are paintings by William Gedney Bunce, William T. Richards and Henry C. White from Mrs. John Spencer Camp.

The Moyer Gallery is showing a fine early picture by Robert Brandegee, painted in Paris some thirty-five years ago, representing a superb half-length figure of a praying monk. The picture is very beautiful in color and suggests Murillo in arrangement of light and shade. This fine Brandegee is owned by Assemblyman Ernest Walker Smith, and will hang in his private collection at Farmington.

The Howe Gallery has sold from the exhibition of paintings by Hartford artists a landscape by Albertus E. Jones. Alfred J. Eaton has an exhibition of landscapes at the Tefft Gallery, and the Wiley Art Co. display a large portrait by Clara M. Norton of New York. Following the Conn. Academy exhibition at the Atheneum Annex which closes Feb. 1, Oscar Anderson, the Gloucester marine painter will show some recent Gloucester work and paintings made during the past Summer at St. Ives, Cornwall, and Yarmouth, England.

The last of the sculptures for the decoration of the facade of the Conn. Supreme Court, executed by F. M. L. Tonnetti, have been placed in position, and the completed building, designed by Donn Barber and Edward T. Hapgood, and containing, besides the Tonnetti sculptures, two important mural paintings by Albert Herter, will shortly be turned over by the commission to the State.

John Flanagan recently spent several days here to serve on the jury and hanging committee of the Connecticut Academy. Mr. Flanagan is doing some important work for Hartford. Paul Bartlett's arrival in America will doubtless assure the early placing of the last of his figures for the facade of the Gothic State Capitol as well as the cutting of the remaining tympani. This unique building designed by the late Wm. Michael Upjohn is becoming very rich as a storehouse of public sculptures possessing already such works as Olin Warner's bronze figure of Governor Buckingham, Karl Gerhard's "Nathan Hale," Paul Bartlett's equestrian "Lafayette" (plaster model), the Herbert Adam's bronze bas-relief of General Jos. R. Hawley, H. A. MacNeill's relief of Senator Platt, the exterior decorative figures by Bartlett, Richard Brooks, Niehaus, French, and the adjacent "Prison Boy" of Bela Pratt.

James Britton.

Kansas City.

Allen Tupper True is exhibiting some fifty oils, portraying the romantic sentiment of the West, at the Institute.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

The American Art Club, 73 Morningside Drive.—Paintings by American artists, Feb. 9-23.

Architectural League Exhibition, Fine Arts Gallery, 215 West 57 St., to Feb. 28.

Arlington Galleries, 274 Madison Ave.—Recent paintings by Bertrand Rasmussen, to Feb. 13.

Avery Library, Columbia University.—Meunier Exhibition, to Feb. 15. Admission free.

Beljord Gallery—Exhibition of paintings by four prominent Americans, to Feb. 10.

Berlin Photograph Gallery, 805 Madison Ave.—Loan exhibition of Muhammadan miniature art and important manuscripts, Feb. 7-28.

Braun & Co., 13 West 46 St.—Paintings by Marcel Lejeune.

Carroll Gallery, 9 East 44 St.—Paintings and drawings by Alon Bement, to Feb. 28.

Charles, of London, 718 Fifth Ave.—Grosvenor Thomas collection old English stained glass.

Cosmopolitan Club, 133 East 40 St.—Portraits and other oils by Cecilia Beaux, to Feb. 10.

Daniel Gallery, 2 West 47 St.—Exhibition of recent works by Ernest Lawson, to Feb. 17.

Durand-Ruel Galleries, 12 East 57 St.—Exhibition of works by Renoir, to Feb. 21.

Ehrich Galleries, 707 Fifth Ave.—Group of miniatures by Martha W. Baxter, to Feb. 11.

Folsom Galleries, 396 Fifth Ave.—Italian and American landscapes by G. Perera; watercolors, etchings and monotypes by Dampé Ricci, to Feb. 14.

E. Gimpel and Wildenstein Galleries, 636 Fifth Ave.—Exhibition at 673 Fifth Ave., of 35 paintings by Fragonard, to Feb. 14.

Victor G. Fischer Galleries, 467 Fifth Ave.—18th century French paintings, and German Primitives.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. Free.

E. M. Hodgkins' Galleries, 630 Fifth Ave.—XVIII century French pictures.

Italian Club, 117 East 48 St.—Works by Carlo Fornaro.

Kennedy & Co., 613 Fifth Ave.—Exhibition of engraved portraits of literary and legal celebrities, to Feb. 21.

Frederick Keppel & Co., 4 East 39 St.—Etchings by Lepere, to Feb. 28.

Knoedler Galleries, 556 Fifth Ave.—Annual exhibition of the National Association of Portrait Painters, and recent portraits by Harrington Mann, to Feb. 14. Etchings by Muirhead Bone, to Feb. 14.

Liberal Club, 135 McDougall St.—Oils and sketches by K. R. Chamberlain and G. S. Sparks, Feb. 9-21.

Macbeth Galleries, 450 Fifth Ave.—Sculptures by Chester Beach. Oils by Ch. Davis, R. Miller, Garber, Ryder and Symons, to Feb. 16.

Macdowell Club, 108 West 55 St.—Twelfth exhibition, "Ultra Modern" painters, to Feb. 15.

Milch Gallery, 939 Madison Ave.—Paintings of "The Old West," by Herbert Dunton, Feb. 9-21.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Mondays and Fridays, 25 cents. Free other days.

Montross Galleries, 550 Fifth Ave.—Exhibition of works by ultra modern painters, to Feb. 16. Exhibition of recent watercolors by J. Alden Weir, to Feb. 18.

Moulton & Ricketts, Galleries, 537 Fifth Ave.—Special exhibition of early English landscapes by Alfred Vickers.

National Arts Club, 119 East 19 St.—Exhibition of "Ultra Modern Art" and annual exhibition of pastellists, to Feb. 30.

New York Public Library—Etchings by A. T. Millar, to Feb. 15. Engraving of the 15th and 16th centuries. On indefinitely.

New York School of Applied Design, 160 Lexington Ave.—Chinese Buddhist paintings of the Ming Dynasty, to Feb. 28.

Numismatic Society, Broadway and 156 St.—Exhibition of U. S. and Colonial coins, to Feb. 18.

Powell Gallery, 983 Sixth Ave.—Exhibition of paintings by F. L. Stoddard, to Feb. 17.

St. Marks in the Bowery—Oils by eight Americans, to Feb. 11.

COMING BOOK AND ART AUCTIONS New York.

American Art Association, American Art Galleries, 6 East 23 St.—Paintings and studies left by the late J. G. Brown, Feb. 9-10, 8.15 P. M.

Collection of XVI-XVIII century tapestries and an XVIII century set of Salon furniture, owned by C. F. Williamson, Feb. 16-17, afternoons.

Metropolitan Art Association, Anderson Galleries, 15-17 East 40 St.—Miscellaneous

collection art objects belonging to Taylor Hatfield of New York, afternoons of Feb. 9, 10 and 11. Collection of etchings by great modern masters, on exhibition to sale evenings of Feb. 10-11.

Silo's Fifth Avenue Art Galleries, 546 Fifth Ave.—Estate sales of paintings, Feb. 12-13, 8:15 P. M.

EXHIBITIONS NOW ON.

(Continued from page 3.)

Rhoades Pictures at Lotos.

At the Lotos Club there was shown this week a collection of American paintings, formed by the late John Harsen Rhoades, and loaned by his son and namesake and his two daughters. It is rare that a collection containing so many works of such uniformly excellent quality is seen. Winslow Homer, little giant of art that he was, was represented by those epics of the Coast one with fisherwomen scanning the horizon, "Forebodings" and "The Gale." Arthur B. Davies showed elegance in "The Chalice" and picturesqueness in "Valley of the Jonathan."

Henry W. Ranger had fine filtered sunlight in "Autumn Woods" and the same sparkling in the vigorous "The Quarry." The three Tryons were "Moonlight," "The Farm—Dawn" and "A Gray Morning."

Among others represented were Blake-lock, Bunce, Chase, Colman, Charles H. Davis, Dearth, Dewey, Dougherty (a fine moonlit sea), Fuller, Inness, Alphonse Jongs (a portrait of the late Mr. Rhoades), W. L. Lathrop, Homer, Martin, Minot, Murphy, Ryder, Sartain, Thayer, Twachtman, Horatio Walker, Williams and Wyant.

Rasmussen at Arlington Gallery.

The talent, individuality and force expressed by Bertrand Rasmussen, a young Norwegian painter, in a group of oils now on view at the Arlington Gallery, 274 Madison Ave. through Feb. 13, are undeniable. Although an exponent of the ultra modern school, his work can hardly be classed as either "futuristic," "cubistic" or "neo-impressionistic." It is strong and personal in expression, and evidences that the artist has studied character expression closely and the present exhibition spells success. He presents his subjects with reserve of color and simplicity of handling. His subjects live and breathe, and there are movement and action in all the works, a contrast to the hackneyed manner that art patrons have grown to know. The young painter has a definite idea and he knows how to express it in a clear and sane manner.

Some of the most noteworthy canvases are, "Portrait Study," "Marthe," "Study of Nudes in Moonlight," a remarkable anatomical study, "Portrait of Jean Paul Laurens" pulsating with life, "The Dance of Life" and "On the Quai of Paris." There are several landscapes, thoroughly good, but not as successful as his figure works, "A Hymn to the Prophets of Modern Art," in which he has painted the portraits of Van Gogh, Cezanne and Grosjean, a remarkable piece of character painting.

Paintings by the Late J. G. Brown.

The reason why J. G. Brown, the late and much-lamented National Academician, did not paint dirty boys is because people would not buy pictures of dirty boys. He told me that himself. And then again newsboys and other boys will not stay dirty, in the lazzaroni style, in order to be painted. Mr. Brown painted newsboys and children of the street in general, because people bought that sort of pictures.

What he liked, however, much the better to do, though he was fond of his street-boy models, and their somewhat melancholy dog pets, was to paint old farmers, wheelwrights and blacksmiths and their wives.

The collection of one hundred and fifty completed paintings and studies, left by Mr. Brown, which is now on exhibition at the American Art Galleries, to be sold there on Monday and Tuesday evenings next, contains some strong work, for he was a good, earnest craftsman, at his best recalling, in some of his New England and New York farm and village interiors, Knaus and Hübner. At times he was rather unreal in his values in his street scenes with boys and girls which are remarkable for their characterization.

Little could be better, however, than such works as "Dear Old Grannie," "The Veteran," "Four Old Stagers," "Hard to Convince," and "A Doubtful Story," "The Old Folks at Home," "The Village Gossip." Very good also are "Heels Over Head" and "The Last Edition."

Muhammadan Miniatures.

Without doubt the exhibition of "Muhammadan Miniature Paintings," Mss. and bindings, numbering 230, now open at the galleries of the Berlin Photographic Company, 305 Madison Ave., and to be shown from Mar. 10-Apr. 10, at the Albright Gallery, Buffalo, will attract many visitors.

There is an artistic delicacy, a tenderness of color and a quaintness of design about the work of the early Persian painters that makes it quite captivating. The catalog, which Mr. Martin Birnbaum has furnished with a scholarly foreword, followed by some even more erudite notes by R. Meyer-Riefstahl, of Paris, has also been provided by the former, with a beautifully printed cover having a central Persian design. A number of the exhibits are loaned by the Marquise de Boisguilbert of Villepreux, Mr. Riefstahl, M. Kirkor Minassian, Mr. John S. T. Audley, M. Claude Anet and Mr. Charles Vignier of Paris. Mr. Coomaraswami of London, Mr. Charles Nordlinger of Calcutta, Mr. Henry E. Wetzel of Boston and Mr. Henry Golden Dearth of New York.

The examples range from the primitive period, of the twelfth century, the Mongol style of Persia and Samarcand of the fifteenth century, the Safavid Period of the sixteenth century, Persian of the seventeenth and eighteenth centuries to Indo-Persian art of sixteenth, seventeenth and eighteenth centuries. The subjects are portraits, palace hunting, combat, garden and pastoral scenes.

Two Italian Painters at Folsom's.

A joint exhibition of oils and watercolors, by two Italian artists, is on at the Folsom galleries, 396 Fifth Ave., through Feb. 14. Gino Perera shows a group of some thirty-six Italian and American landscapes, painted with much feeling and individuality. "Indian Summer Day, Catskills," with good distance and atmospheric quality, is one of the most attractive of his works. "Early Morning in the Highlands" is a picturesque rendition of a North Italian subject. "Via Crucis" is an impressive work, showing a procession of robed figures, and an avenue bordered by cypresses; it is agreeable in color and interesting in composition. "Twilight," "Venetian Door," "Evening-Bass River," and "Summer Clouds" are some of the most appealing subjects.

Dante Ricci of Rome, strikes an individual note in his presentations of XVII century Roman fountains and Italian landscapes, in watercolor, tempera and pastel. "Moonlight in the Vatican Gardens," is an impressive work. "Sacred Forest," "Pantheon's Fountain," "Doric Column," "Musical Fountain," "Old Zigane," "Papacqua" and "The Aniene" are some of the subjects, which he has chosen with rare good taste. There are also a number of monotypes and etchings by this artist.

Old Costumes at Colony Club.

In the Assembly Room of the Women's Colony Club on Madison Ave., an exhibition of fashions from 1776 to 1914 has been recently closed. Fascinating indeed were the clothes worn in the days of our great grandmothers, and unique in its way was the display, as the dresses were all worn by the ancestors of the people who today are prominent in social Metropolitan life.

The costumes of Washington's and Lafayette's day have been preserved as heirlooms, but why those should have been stored away, it is difficult to say, and yet, in their way, they are quite as instructive as the earlier ones, and equally amusing.

One of the most interesting exhibits was a beautiful white satin dress worn at a "Wedding Contract" ceremony in Paris in 1880, the first dress made with by sleeves and undraped full skirt. The silk was especially woven in Lyons, and Worth himself saw it put on. Historically, perhaps, the two India muslin dresses, made in 1790 for the wife of Sir Joshua Reynolds' nephew, one of the first judges of India, might rank first; their state of preservation is quite remarkable. Extraordinary in its freshness was the pale blue satin dress, worn by Caroline Bayard of Princeton at a ball given in Philadelphia to Gen. Lafayette in 1824. This dress was loaned, with many others, by Mrs. Archibald Alexander. The blue and scarlet velvet court suit, worn by Mrs. Edward Willing at the court of Napoleon III, loaned by Mrs. Astor, was unique in its way, as was the entire wedding outfit of Mr. Delano worn at his wedding to Miss Astor.

And so on down the list until one came to the 1914 gown of pink satin brocade, loaned by Bendel.

The old prints were most entertaining, particularly two entitled "La Mode," with the date 1829, and one called "Waltzing," done in 1815, in which the step looked far more exaggerated and intricate than those of the much abused tango of today. It was an exhibition well worth seeing and much credit is due the women who arranged it.

Watercolors by Weir.

J. Alden Weir has a large way of looking at things and a frank way of setting down what he has seen. He rarely fails to be interesting though he does not always carry things technically as far as he is able, vigorous as his work is. He is now showing some

of his recent work in watercolors at the Montross Gallery, 550 5th Ave., until Feb. 18, most of the thirty-one examples having as subjects scenes along the River Itchen, near Winchester, England, with a few gathered near New London, Conn.

Among the English scenes are "Wolvesley Castle," "Salisbury," "Near Abbots Worth," "Mill on the Itchen," "Izaak Walton's Pool," "St. Catherine's Hill," "River Gate on Itchen," "Avington Meadows," "Hampshire Meadows" and "A Famous Chalk Stream." Among the American scenes are "New London Wharf," "Across the River from Groton," "Fishing Boats," "Old Dock" and "River Thames."

Modern Contemporary Art at Arts Club.

Not since the International exhibition held at the 69th Regiment Armory last Winter, has New York seen anything in the way of "isms" to equal the "Modern exhibition" now on at the National Arts Club, through Feb. 28. All of the American "extremists" are here in full array. The walls present a riot of color, some of it beautiful, and many of the works are strong.

The display can scarcely be called harmonious, as there is much inequality in the selection of the pictures. Marion H. Beckett, however, evidences talent and individuality in her four portraits, Arthur G. Dove with three of his "symbolical" subjects with their rhythmic lines, disks and circles, is interesting. Samuel Halpert shows four of his Cezannesque landscapes and still lifes. Marsden Hartley, painter of "emotions" is here, and Rockwell Kent shows again his "Mother and her Sons," A. L. Kroll has a group of landscapes and flower pieces. George Luks is represented by four strong examples, Gus Mager, John Marin, A. Walkowitz, and Edward Kramer vie with each other in their presentations of dreams, raptures, storms and nightmares, Maurice Prendergast, Kenneth Hays Miller, Henry L. McFee, J. C. McPherson, Kathleen McEnery and William Zorach are interesting to study and Andrew Dasburg in his offerings to Mable Dodge is amusing.

The Pastellists annual exhibition is held in the same galleries. The exhibitors are A. B. Davies, E. A. Kramer, Jerome Myers, Leon Dabo, Elmer Macrae, Childe Hassam, Anne Goldthwaite, Walt Kuhn, J. Alden Weir, S. Halpert, Walter Pach, Joseph Stella, Leo Mielziner, Juliet Thompson, Mrs. C. R. Lamb and others.

Ernest Lawson at Daniel Gallery.

Ernest Lawson, that able painter of sunlight and air, is holding an exhibition of eighteen works at the Daniel Gallery, 2 West 47 St., through Feb. 17. The majority of the canvases are recent and all surpass anything he has ever shown in a "one man" exhibition. An unusually individual example is "Old Tulip Tree" an appealing subject, truthfully and faithfully rendered, with clear air, good distance and beauty of color, "Ship Canal" showing a distant village, with marshes in the foreground and a group of boys swimming, is full of life and movement. "Spuyten Duyvil Hill" is also a vital work, "Washington Heights" is a first rate Winter scene. "Bathing Beach—Roton Point" shows action and "Squatters Hut" is an interesting composition ably rendered.

Lepere Etchings at Keppel's.

A truly delightful workman is Auguste Lepere, an exhibition of whose etchings is now on view at the Keppel Gallery, 4 East Thirty-ninth St., to remain to the end of the month. For the highly interesting collection of 92 landscape and architectural plates there has been prepared one of the informative catalogs which have always been a feature of the gallery. For this Mr. David Keppel has provided a few apt words of introduction, touching on the charm of the etchers' work as well as its unexpectedness and what some call its absurdities. To many of the examples in the catalog have been added quotations from various critics including Elizabeth Luther Cary. She furnishes also a nicely illustrated little monograph on the artist, who built his art on the solid ground of proficiency in the noble and almost lost art of the engraver on wood.

Young Painters at MacDowell Club.

Another exhibition by a group of younger painters occupies the MacDowell Club Gallery, 108 West 55 St., through Feb. 15. The majority of the works are examples of ultra-modern art. There are a number of serious and clever canvases in the show. A. Altenburg, recently returned from a long stay in Paris, has some twelve attractive examples, good in color and poetic in feeling. Of J. Alger's five specimens, "Sunlight and Shade" is the best, with good distance and clear air. Emile Senn's figure studies are well modeled and colorful. Leon Wolf has some strong landscapes, well balanced and with good proportions. C. E. Scovill's four examples are lovely in color

(Continued on page 9.)

CHICAGO.

The annual exhibition of works by artists of Chicago and vicinity opened with a reception at the Art Institute on Tuesday afternoon which was followed by the annual dinner tendered the artists by the Art Institute and the Municipal Art League. There are over 40 paintings and sculptures, which represent many familiar names and some new ones. The galleries are attractive, and the standard of the show is a high one. At the same time a choice collection of watercolors, by Charles John Collings, English Contemporary painter, was shown. Both exhibitions will run to March 1.

A lecture by A. T. Van Laer, on "American Painters" was given Tuesday in Fullerton Hall. The new State Art Commission has been appointed and now reads as follows: Lorado Taft, Ralph Clarkson, Fred. Clay Bartlett, John D. York and Martin Roche. Louis O. Griffith placed an exhibition of paintings at the Artists' Guild, which runs to Feb. 14, in which the pilgrimages to Browne County, Texas and other attractive places are well featured. Mr. Griffith is one of the younger men, whose work is always admired.

The Rembrandt etching exhibition has been succeeded by one of a hundred plates by Lepere and Legros at the Roullier print rooms, which are a delight to collectors. This well known house enjoys a representative clientele which responds most readily to the valuable and choice displays which grace the galleries. Moulton and Ricketts are displaying examples of representative American artists; Anderson's galleries show a collection of early oils and watercolors by Constable. Reinhardt, after an interesting exhibit of sculptures by the youthful Fagg, shows a group of oils by Gardner Symons, and Thurber pictures by Mazzanvitch.

Nellie V. Walker the sculptor has gone to Paris to study for three years; Harriet Blackstone leaves for New York City, after finishing several commissions throughout the State, to paint various portraits, among them one of the granddaughter of Judge Scott, Miss Margaret Truesdale. The exhibit of the works of the late Peter Gross, an American artist but long a resident of Paris, now on at Marshall Field & Co. gallery has a tragic interest as the artist, while here superintending the display, died suddenly at his hotel.

James William Pattison is to give a course of lectures at the Art Institute on the "Applied Arts," metals, textiles, porcelain, pottery, embroidery and lace, using the rare collections in cabinets and from swinging frames as illustrations.

The Ferguson fund for sculptures for the city amounts to \$1,100,000 and a monument, commemorative of the admission of Illinois to the Union in 1818, by Henry Bacon, to be erected on the West Side, is under consideration. An interesting collection of artists' autographs and autograph letters was presented to the Institute. It contains many representative names.

The Women's Clubs have announced a series of receptions to Chicago artists during the progress of their annual exhibition. This movement, inaugurated a number of years ago culminated in the awarding of prizes, the purchase of pictures for the women's club rooms and many other pleasant features.

Giselle D'Unger.

ST. LOUIS.

At the City Art Museum a special exhibition of Architectural, Sculptural and Decorative Design, shown in drawings, paintings and photographs selected by the Architectural League and assembled into a traveling collection by the American Federation of Arts, shown in four galleries, has just closed.

From the exhibition held December last of "Contemporary Spanish Art," the Museum secured "Castilian Peasant," by Eduard Chicharro, a pupil of Madrid Fine Arts School, of Manuel Dominguez and later of Sorolla, for its permanent collection. Another acquisition is a collection of twenty wood engravings by Henry Wolf. Wood engravings by Timothy Cole acquired in December are: "Jacqueline de Cordes," after Reubens; "The Avenue," after Hobbema; and "The Madonna of the Goldfinch," after Raphael.

Twenty-six Panama Lithographs by Joseph Pennell are now owned by the Museum. Additions in the months of October and December in the Print Department are quite a large collection by Whistler, Kruell, Thomas Johnson, Drevet, Nanteuil, Callot, Thomas Cole, Cornelius Vischer, Van Dyck, Van Ostade, Morin, etc., etc.

The Ives Memorial was unveiled last Sunday by the Ives Memorial Committee. The program consisted of a short opening address by Prof. Holmes Smith, Acting Chairman of the Ives Memorial Committee; an address by Lorado Taft; the unveiling by Miss Callie Ives and the closing address of acceptance.

BALTIMORE.

The Charcoal Club's annual exhibition of Contemporary American Art, to open at the Peabody Gallery Feb. 9, promises to be strong, the list of exhibitors this year being particularly representative.

Childe Hassam who was to have served on the Jury was forced to withdraw his name on account of a change in his plans that took him to San Francisco, where he is to complete arrangements for placing the decorative paintings at the Exposition, earlier than he had intended. His place will be taken by George Bellows. The other members of the Jury are Edward Redfield and Robert Henri. The three men will meet here to judge the pictures on Feb. 2, and while here will be the guests of officials of the Charcoal Club at a luncheon in the University Club.

A collection of recent sculpture by Baltimore men will be shown in connection with the paintings. Among these will be a beautiful new fountain, "Boy With Frog," by Edward Berge.

Faris C. Pitt, the local dealer, is showing at his rooms on North Charles Street, a "Santa Maria della Salute," by Guardi. This is an important canvas, exquisite in tone and composition. It came from a London collection. Other notable canvases recently acquired by Mr. Pitt are a large portrait of Mlle. Vallayer by Vigée le Brun, and Nattier's Duchess of Manchester, both good examples.

NOTES OF AMERICAN CITIES.

Philadelphia.

The 109th annual exhibition of the Pa. Academy opens tomorrow. The private view and the reception will come tonight.

The Fellowship of the Pa. Academy announces a series of exhibitions for 1914 over a circuit including cities other than Philadelphia. Works for exhibition must be entered on or before Feb. 2, and the selected pictures will be divided into three or four groups, some to circulate in the local public schools, and others to go out on the road. At the end of the season all the pictures will be shown here.

Henry Rankin Poore, entertained the members of the Boston Art Club at their rooms last week with an interesting lecture on "Art and the Layman."

It is interesting to know that among the American Artists in the Latin Quarter, Paris, whose pictures have been accepted for the coming Academy display, are Max Bohm, Mrs. Katherine Watkins, John Noble, George Oberteuffer, Roy Brown, Harry Lackman, Lionel Warden and A. G. Warshawsky.

New Orleans.

The Delgado Art Museum announces the purchase of "The Oncoming Wave," by Frederick J. Waugh, an excellent example.

An exhibition of a number of etchings and drawings by the late Augustus Koopman is now on at the Museum. This artist visited here last Winter, after having shown a number of his own paintings at the museum. His etchings have the same vigor, strength and artistic merit possessed by his paintings.

The Art Association has fixed Feb. 16 as the date for the opening of this year's work by local artists.

It is proposed to show also a number of works by G. H. Clements, an artist who has achieved renown in America and Europe, and who at one time lived here.

Milwaukee.

The last exhibition of the Milwaukee Art Society, consisting of paintings by Philip Little and etchings by Emil H. Reich, resulted in the sale of four of the former and fifteen of the latter. Several of the friends of the Society purchased Mr. Little's "Awakening of Dawn," and presented it to the Museum for its permanent collection.

The February exhibition of the Milwaukee Art Society includes some 36 oils by Oliver Denet Grover, who has recently returned from Italy, and game bird watercolors by Frank Benson.

Indianapolis.

The exhibition of the Society of Western Artists opened this week at the John Heron Institute.

There is an exhibition of T. C. Steele's latest work at the H. Lieber Co. gallery, together with two interesting portraits by Wayman Adams and some crayon landscapes by Otto Stark.

Ft. Worth (Texas).

The fifth annual exhibition of pictures by American artists closed last week at the Carnegie Library. Some 45 oils, by such well-known men as Henri, Bellows, Alden Weir and Paul Dougherty, were shown.

Providence (R. I.)

An exhibition of oils by Theodore Wendell is on at the Rhode Island School of Design, to Feb. 15.

FORGED PAINTINGS.

Prof. A. P. Laurie, of Edinburgh, has discovered a way to detect forged paintings by means of minute studies and photographs of pigment and brushwork. In a letter to the N. Y. "Times," he says:

"I have been able, by the study of mediums, to get a considerable amount of information on various mediums used on the painter and have devised methods of identification. It is possible by these means in a large number of cases approximately to date a work of art, and it is quite easy to decide whether there has been re-painting or whether it is a modern forgery. A careful microscopical examination of the surface, combined with tests of the pigments and mediums, enables one to say definitely whether one is dealing with a genuine old picture or with a modern imitation.



Microphotograph of cow by Paul Potter, in National Gallery.

"I felt, however, that something more was required to enable one to decide with certainty not only the date but also the authorship of a picture, and I have been engaged in examining pictures through specially constructed magnifying glasses, which gave interesting revelations of the brushwork of the artist. I therefore determined to try whether it were not possible to obtain microphotographs of small portions of a picture, with a view to recording the peculiarities of the brushwork. It is unnecessary here to describe the many technical difficulties which had to be overcome. In the end I have succeeded in obtaining direct enlargements on to the negative of small portions of pictures, which bring out clearly every stroke of the brush by which the paint has been laid on. Comparison of such photographs at once revealed that I had here a very powerful weapon for deciding who was the real author of a picture. Every connoisseur is accustomed to use a lens, but the advantage of this method is that the characteristic touches are recorded in a series of photographs, which can be compared together side by side, with a view to coming to a judgment as to the authorship of a picture. The method, however, is not universally applicable, as there are schools of painting in which the artist has deliberately concealed his brushwork under a smooth finish.

"For painters of the seventeenth and eighteenth centuries the method is undoubtedly a very powerful one, and enables one to come to very definite conclusions. It must not be supposed, however, that all that is necessary is to photograph a portion of a picture with the special apparatus which I have devised. The picture must be examined from every point of view—the surface carefully studied through a microscope, and the pigments identified as far as possible; microphotographs taken from properly selected portions, and compared with microphotographs of portions of pictures by the supposed painter and his contemporaries—and these again must be selected with judgment and care. Nor can the art expert be dispensed with. His opinion is of the greatest value in the probable authorship of a picture. It is then that this method is to be applied with a view to putting his conclusions to a severe test, or, as so often happens when the art experts disagree, in deciding which of them is right.



Microphotograph of head by Teniers, in National Gallery.

"My photographs have shown very clearly what a marked individuality is to be found in the brushwork of a great painter, and how throughout his career, although his brushwork develops, yet certain characteristics remain. There are also schools of brushwork in which there is a certain general similarity; and I find, as my collection of photographs increases, fresh points of interest constantly arising, while already I have been able to settle some disputed points both in connection with public and private collections.

"In conclusion, I am quite satisfied that before a high price is paid for a supposed old master, unless it has an undoubted pedigree, it should be subjected to these exhaustive scientific tests, in order to confirm or to refute the conclusions of the art expert.

"A. P. LAURIE, M. A., D. Sc., Principal of the Heriot-Watt College, Edinburgh.

OBITUARY.

Augustus Koopman.

Advices from Etaples, France, announce the death there of Augustus Koopman, the widely known American painter and etcher, Feb. 2, following a prolonged illness from paralysis. Mr. Koopman was born in Charlotte, N. C., in 1869, and studied at the Penna. Academy and later at the Ecole Nationale, Paris, in which city he spent the greater part of his life, teaching and exhibiting. He is represented at the N. Y. Library, Brooklyn Institute, the Washington Congressional Library, and the Phila. Art Club, the St. Louis, St. Paul and Detroit art museums.

George W. Sheldon.

G. W. Sheldon, author of many books on American art and artists, died at his home in Summit, N. J., on Jan. 28, his seventieth birthday. Besides his works on American art, Mr. Sheldon was for many years art editor of the N. Y. "Evening Post," and later of the N. Y. "Com. Advertiser."

John H. F. Bacon.

John H. F. Bacon, the English artist, died in London Jan. 24, age 47. He painted the coronation pictures of Kings Edward and George, and was engaged on a large picture of King George and Queen Mary at Guildhall, the day after their coronation.

Edward Wassermann.

Edward Wassermann, a well-known broker and art collector, died Sunday last at his N. Y. residence, aged 55.

He was born in San Francisco went to Germany and was graduated from Heidelberg in 1880. Soon after after his return he entered the banking business here. He collected chiefly modern foreign pictures and Oriental porcelains.

Charles Edmund Dana.

Charles Edmund Dana, artist and art critic, died Monday last at his home in Phila.

Prof. Dana was born in Wilkesbarre 1843. He was graduated from Union College in 1865, then studied under Luminais in Paris, and architecture at the Royal Academies at Dresden and Munich. After his return he was assistant engineer on the Pa. Railroad for eight years, then professor of art at the University of Pa., 1893-1904, and a lecturer there since that year.

Among his writings is a four-volume work on "Glimpses of English History." He was

Mrs. William Morris.

Through the death of Mrs. William Morris, aged 74, in London last week, there now remains only one survivor, Lady Burne-Jones, of a famous trio of women, of whom Mrs. Rossetti was the third, associated with that remarkable group which half a century ago gave new life to English art.

Mrs. Morris was one of the most beautiful women of her day, and her features were limned many times by Dante Gabriel Rossetti. The poet-artist's portraits of her are said to have been strictly true likenesses.

Eugene Frank.

Eugene Frank, who was born in Germany, one of the best-known artists in southern California, recently died at his home in Glendale after a prolonged illness, aged 68. He went to California eight years ago from Wilkes-Barre, Pa., settled in Glendale and established two art galleries, which he opened to the public. His pictures, which include portraits and outdoor scenes, are numerous. He is survived by a widow, a son and daughter.

Florence Howard.

Miss Florence Howard, a New York artist, who left her Washington Sq. studio six years ago in search of health at Colorado Springs, died there Jan. 10.

Wilhelm Hasemann.

The death is announced from Gutach, Germany, of Professor Wilhelm Hasemann, noted for his pictures of scenery in the Black Forest. He studied under Professor Gussow at the Berlin and Weimar Art Academies and was especially active in movements for popularizing art.

Charles Wiener.

M. Charles Wiener, retired Minister Plenipotentiary, died on Dec. 9 on his way to Rio de Janeiro. He had been an energetic explorer of the country of the Incas, publishing the results of his travels in the form of a work on Peru and Bolivia and bringing home a large collection of objects illustrating the history and customs of those countries.

Armand Boetzel.

Armand Boetzel, who died recently in Paris, acquired reputation for his portrait of Leon Gambetta.

M. Hyerdake.

Advices from Paris record the death of the well-known Norwegian painter, Hyerdake, a frequent exhibitor at the old Salon. He was awarded a gold medal at the Universal exhibition of 1889, and exhibited two canvases at the last Salon, representing Parisian scenes. He was a pupil of Bonnat and Boecklin.

WILLIAMSON TAPESTRY SALE

The old and beautiful tapestries and the Salon set of old tapestry covered furniture, reproduced on this page, are to be placed on exhibition, with fifteen other tapestries—Aubusson, Brussels and Renaissance of the XV-XVIII centuries—at the American Art Galleries, No. 6 East 23 St., on Thursday morning Feb. 12, where they will be sold at auction on Tuesday afternoon, Feb. 17, at 4.45 o'clock.

design and rich in color, the rarely rich Louis XIV Verdure representing a "Dog Carrying a Wild Duck," another of Verdure of the same period, two goats in a landscape, still three more Aubusson Verdure of the same period, a middle XVIII century Royal Aubusson designed by Oudry, a unique Verdure Flemish, end of XVI century, a "Garden of Birds and Animals," an XVIII century Brussels Verdure, a "Shepherd and Flock," another XVII century Aubusson Verdure, "Combat Between a Lion and Tiger," and an early XVII century Renaissance, an old Flanders Verdure.



FLEMISH XVIII CENTURY TAPESTRY
In C. F. Williamson Sale at American Art Galleries, Feb. 17.

The tapestries and furniture are the property of Mr. C. F. Williamson, an American long resident in Paris, and whose establishment at No. 99 Rue Neuve des Petits Champs, is renowned for the choicest of old weaves and art objects.

It is difficult to single out any one, or even more of these rarely fine examples of the early French and Belgian tapestry makers, for all have especial charm. The most important, perhaps, are the XVIII century Flemish piece, representing the "Marriage of Psyche and Love in the presence of Jupiter, Juno and Venus," 11 feet high by 11 feet, 9 inches wide, charming in

All these weaves are splendidly conserved, and will be eagerly contested. It is seldom that such a collection comes on the auction market in America.

The set of Louis XV Salon Aubusson tapestry covered furniture, and of carved gilt wood, consists of a sofa and six armchairs. The tapestry bordered in red, with varicolored sprays, has several decorative motives designs and compositions in characteristic festive coloring, on a soft white gray ground. On the back of the sofa, curious children in bright costumes are playing with birds and otherwise amusing themselves. On the seat hounds are chasing a deer, all with luxuriant floral displays which appear on all sides as frame or border.



SET OF LOUIS XV SALON FURNITURE IN EARLY XVIII CENTURY AUBUSSON TAPESTRY AND CARVED GILT WOOD
In C. F. Williamson Sale at American Art Galleries, Feb. 17.



XVIII CENTURY AUBUSSON VERDURE TAPESTRY
In C. F. Williamson Sale at American Art Galleries, Feb. 17.

FOREIGN ART NOTES

Brunner's Fabritiuses.

Charles Brunner has recently acquired three remarkable works by Barent Fabritius, now at his galleries, 11 Rue Royale, painted for the Chapter House of the great church at Leyden, Holland. These had remained in their original places, until bought by the person from whom Mr. Brunner secured them, about 1856.

The pictures represent the Parables of "The Prodigal Son," "The Wicked Rich Man" and "The Pharisee and the Publican," are long panels respectively 0.945 m. high by 2 m. 86 long, 0.945 h. by 2 m. 85 l. and the same and are beautifully conserved while the first is signed and dated 1660.

Mr. Brunner has prepared a most interesting and handsome brochure on the works, with admirable half tone reproductions, which can be seen at the Art News Office.

Coming European Auctions.

A collection of drawings by old masters, belonging to Arnold Otto Meyer II, of Hamburg, will be sold on Mar. 20 by C. G. Boerner of Leipzig. It includes original drawings by Rembrandt, Averkamp, Burgkmair, Leyden, Goyen, Ostade and others, and a collection of drawings by Fuesslys. On the following day, the collection of woodcuts belonging to Arnold Otto Meyer III, will be offered by the same firm. It includes specimens of works by Richter, Menzel, Schwind, Schnorr, Rethel and other German artists. From Mar. 30-Apr. 4, Amster & Ruthardt, of Berlin, will offer the collection of Director Löwe, of Berlin, comprising original graphic works by modern artists. This collection is said to be specially rich in Daumiers. Towards the close of the season, from May 25 to 29, the same Berlin auctioneers will offer a valuable collection of copper-plate engravings, etchings and woodcuts, from the collections of O. von Zur Mühlen, of St. Petersburg, and Count Stroganoff, of Rome. The specimens range from the 15th to the 19th centuries, including works by Dürer, Rembrandt and Schongauer.

Art Authorities Honored.

On the occasion of the celebration of Kaiser Wilhelm's fifty-fifth birthday, Dr. Wilhelm Bode, director of the Prussian Royal Museums in Berlin was raised to the rank of the hereditary nobility as a reward for his obtaining the Van der Goes masterpiece from Spain. Dr. Max Friedländer, Director of the Kaiser Friedrich Museum, who assisted in the purchase of the picture was decorated with the Order of the Crown.

German and Dutch Cities.

In June next there will be held at the Residence Castle of Darmstadt, an exhibition of German art from 1650 to 1800, thus covering the period from the close of the Thirty Years' War, to the time of Napoleon. Some 150 leading German and other European experts are co-operating in the preparations—royal, princely and private collections contributing their most famous examples. Among the contributors will be the Emperor of Austria, and the exhibition will cover the entire field of north and middle German, Bavarian, Austrian and Swiss painting during the period in question.

A monument to the brothers Van Eyck was recently inaugurated by King Albert of Belgium in the presence of various ambassadors and representatives of foreign academies. The monument is the work of the sculptor Georges Verbank and the architect, Valentin Vaerwyck. It represents Hubert and Jan Van Eyck sitting on a throne, receiving the homage of the people. Men, women and children, with garlands of flowers are mounting the steps. Hubert is seeking texts from a bible, with pencil and palette, as his feet. While the younger brother is giving the finishing touch to one of his masterpieces. Both painters are in the costume of their period, while the admiring crowd is in modern attire. The pedestal is ornamented with the arms of the nations whose representatives took part in the ceremony.

At the Hague Municipal Museum, Dr. C. Hofstede De Groot recently exhibited fourteen pictures from his collection. These included two portraits by Rembrandt; a landscape by Hercules Seghers; two studies of heads by Karel Fabritius; and the only work extant of Heinsan Dollaert, pupil of Rembrandt.

Dr. Anton Meyer, of Berlin, husband of the well-known actress, Lucie Höflich, has been appointed director of the Grand Ducal Museum and also of the Art Museum at Weimar.

Elsewhere on the Continent.

The Miethke Gallery, of Vienna, has undertaken the artistic direction of the new Art Hall at Carlsbad, and will organize a series of exhibitions there.

During the last couple of years the Berlin Royal Museum have acquired a number of specimens of old Christian art, including a table with the typical representations of the winged fowl and fish.

The new Pinakothek, Munich, now possesses a high-class modern gallery in which the development of modern painting since the end of the 18th century can be studied. The chief features are the Menzel collection, the South German impressionist works, and the foreign gathering in which are works of Constable and other English artists.

The Society of Friends of Art at Saarbrücken which, in 1913, organized a successful exhibition of Düsseldorf and Karlsruhe works, will show in May, 1914, a collection of Munich art which will include pictorial, plastic and graphic examples. Herr Carl Felber of Dachau has charge of the gathering of the collection.

It is officially announced that in 1915, there will be held at Riga an important exhibition to which foreign exhibits will be admissible. As the German Exhibition Committee has approved of this, the participation on a large scale of German artists is anticipated.

By order of the Italian General Director of Fine Arts, Lorenzo Cecconi, the painter, has undertaken the thorough cleaning and restoration of part of the frescoes of Fra Angelico and Luca Signorelli in the cathedral of Orvieto.

The Bremen Hall of Art, in addition to other works, has lately acquired a large female torso by Professor Bernard Hoetger.

COLLECTOR'S DEPARTMENT

Photographs of pictures, furniture and art objects of all kinds on which their owners desire information, as to history, originality or value, through correspondence which their reproduction may educe—may be sent to the ART NEWS office, addressed to above department, with notice, letter or documents, relating to the same, and will be reproduced for a nominal fee, to cover cost of reproduction.

EXHIBITIONS NOW ON.

(Continued from page 6)

and vibrate with life. Among them "Winter" is an excellent work. The other exhibitors are, Morgan Stinemetz, Rudolph Dirks, Arthur Freund, and Charlotte R. Meltzer.

Etchings by Muirhead Bone.

While the etched work of the Scotchman, Muirhead Bone is not well known here, as he prints only some thirty-five impressions from non-steel faced plates, and his consequently small output is quickly absorbed in Great Britain, certain American collectors have secured specimens of it abroad and the artist's reputation is growing here every year. That it deserves recognition the present display of some forty examples in a small gallery at Knoedler's, proves.

The artist is only 38 years old, ten years the junior of his fellow Scotch etcher D. Y. Cameron. He graduated to the etching plate from an architect's Atelier, and his early training is evidenced by his preference of architectural subjects, although he is a skillful landscape transcriber. He is an admirable draughtsman, has a fine sense of proportion and composition, and his work is characterized also by strength and simplicity.

The influence both of Cameron and Seymour Haden is evident in his plates.

Harrington Mann's Portraits.

It is as a painter of children that Harrington Mann is at his best. Charming is his "Master Atherton Messmore," now in his exhibition at the Knoedler Galleries, to Feb. 14. Other child pictures are "Miss Florence Wagner Daniels," "A Bulgarian Girl," "Miss Mary Elizabeth Messmore," "Master Seymour Knox," and "Miss Marjorie Knox." The "Lady Gwendolen Churchill" is nicely posed and other notable examples are "Mrs. Ethel Knox," "Miss Katherine Steele," "A Little French Peasant" and "Mrs. Harris Fahnestock."

Miniatures by M. W. Baxter.

Martha Wheeler Baxter is showing a group of some twenty-four miniatures at the Ehrich Galleries, 707 Fifth Ave., through Feb. 11. One of the most interesting of the portraits is a presentment of Mrs. Russell Sage, a rarely good likeness, fresh in color and well modeled. There are several portraits of children, in the execution of which the artist is especially happy. The Misses Marjorie and Mary Field, grandchildren of Mr. William D. Sloane are painted with much sympathy.

"Miss Adeline Tower" is an interesting delineation of childish character, lovely in color. Other works which stand out prominently are a full-length presentment of Miss Jessie Robertson, and portraits of the Misses Ursula and Adela Griswold, Master Charles Brooker Cheney, Miss Virginia Reiland and Mrs. Mary L. Baxter.

Oils by Stoddard.

F. L. Stoddard in his exhibition of some twenty oils on at the Powell Gallery, 983 Sixth Ave., through Feb. 17, shows a marked advance over any of his previous work. The works shown are pleasing in color, well drawn and are tastefully selected. "The Valley," broadly treated, is rich in color and well composed. "Suave qui peat" has rhythmic movement and "Quest of the Spirits," which contains several figures, has great color charm. "The Morning Song," is a joyous high keyed work, interesting in composition. "Morning Shadows," "The Laurel Hill," "Evening" and "The Schoolmaster's Path," are also interesting examples.

There are twenty-three of Pennell's lithographs of the Panama Canal on exhibition at the Brooklyn Museum. They were shown in the art gallery of the Museum immediately after their publication in 1912, but have not been on view for some months pending the organization of the new print rooms where all the print work of the Museum will be centralized hereafter.

The Italian Government has acquired for \$20,000 two pictures from the Crespi Gallery of Milan, which is to be sold at the Petit Gallery in Paris in June. One of them, "The Murder of the Bonaccolsi," by Domenico Morone, is being transferred to the Museo Dei Gonzaga; while the other, by the same painter, "Entry into Florence of King Charles VIII of France," is going to one of the Florentine galleries.



Attributed to Guido Reni (No. 17)

Attributed to Guido Reni. (No. 17)

Editor AMERICAN ART NEWS.

Sir:

I own a painting, of which the enclosed is a photograph, which last I am desirous of having you reproduce, in the hope of ascertaining authentically the name of the artist. It is said to be a ruin of Francesco Cenci castle, attributed to Guido Reni.

Very truly,

N. S. B.

N. Y. City, Feb. 4, 1914.

Marble Statue. (No. 15)

Editor AMERICAN ART NEWS.

Sir:

The marble statue, reproduced in your last issue, is a charming example of the modern Italian school, and the sculptor, Rossetti, had a great vogue in Rome in the last middle century. Unfortunately, as was proven at the recent slaughter at a sale at Anderson's of American sculptures, done in Italy by Powers and his fellows at that period, sculpture of the period and school, has fallen in value. I should say \$500 would be a fair price for the piece now. It probably cost three times that sum.

Sculpture.

New York, Feb. 4, 1914.

Raphael's "Madonna Piccola" (No. 8)

Editor ART NEWS.

Sir:

The "Madonna Piccola" ascribed to Raphael and owned by a Philadelphia collector (AMERICAN ART NEWS, Jan. 2, 1914) is one of the several known copies of the so-called "Petite Sainte Famille," now in the Louvre. The example in the Louvre (measuring 15 x 12½ inches) is on panel, and certainly not by Raphael's hand (ascribed to Polidoro da Caravaggio by Cavalcaselle, to Penni, by Passavant and to Girolamo Marchesi by Morelli. A very beautiful replica, of larger size and with a brilliant pedigree was formerly in the Rousel collection at Nanterre and was lately for sale in Paris for \$100,000. It was generally believed to be identical with a "Madonna Piccola" mentioned in the early catalogs of the Gonzaga collection at Mantua.

A copy by Michelino was seen in the XVII century by M. de Brienne; other replicas have been quoted as in the London market (Passavant), in the George Morant collection (London), in the Schrenier collection (Dusseldorf), at Cologne (1840), in the Rey sale (Paris) and finally in the Liphart collection at Rathshof near Dorpat (Russia).

If "Piccola" will look at the back of his picture perhaps he will be able to tell me if there is any mark or seal proving its identity with one of the examples quoted.

Yours truly,

Seymour de Ricci.

Paris, Jan. 27, 1914.

The Brera Carracci (No. 6).

Editor AMERICAN ART NEWS.

Sir:

In answer to your correspondent R. W. (A. A. N., page 8, 20th Dec., 1913). The Brera picture of "Christ and the Samaritan," by Annibale Carracci, is very different from the picture that you published. The composition is richer in figures. Jesus is at the right of the observer instead of the left, and has His right hand open on His breast, while He extends the left towards the bottom of the picture. Behind, the Samaritan woman on the left, and around, other five figures, apostles and shepherds. And the picture is rectangular (2.25 x 1.70), identical in measure with the adjacent painting (No.

527) of Ludovico Carracci, "The Woman of Canaan before Jesus." Both came in 1811 from the Galleria Sampieri at Bologna, and the "Christ and the Samaritan," now at Brera, is reproduced in the background of a picture, two portraits, by Netscher, in the Stadel collection at Frankfurt (No. 218).

Alfredo Melani.

Milan, Jan. 21, 1914.

Etchings and Art Objects

at the
Anderson Galleries

A Magnificent Collection of the work of the Great Modern Etchers—Zora, Cameron, Legros, Haig, Buhot, Fitton, Brangwyn, Meryon, Haden, Whistler, Bracquemond, and others—is now on Public Exhibition, including etchings consigned by Mrs. E. L. Whitney of Louisville, Ky., and will be sold by auction Tuesday and Wednesday Evenings, February 10th and 11th. Many great rarities and superb impressions.

Objects of Art

A Collection of Old Dresden and Vienna Porcelain, Italian Brocades and Vestments, Samplers, Etched Crystal, Clocks, Mirrors, Bronzes, Pewter, Oriental Rugs, and Artistic Furniture, the property of Taylor Hatfield of New York. Also a Collection of Washington and Franklin Portraits in marble, bronze, terra cotta, glass, and biscuit. Will be sold on the afternoons of Monday, Tuesday, and Wednesday, February 9th, 10th and 11th.

Sales begin at 2:30 and 8:15 o'clock. Catalogues on request.

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PRINTS—BOOKS—PICTURE AND OTHER ART SALES**COMING ART AND BOOK AUCTIONS****Matthews' Picture Sale.**

A collection of ancient and modern oils, found by Mr. Nicholas M. Matthews of Baltimore, will be sold by the American Art Association early this month.

The paintings include Franz Snyder's "Dogs Attacking a Stag," formerly in the National Gallery Madrid, and later a wedding present to Jerome Boneparte; "St. Mark's Square, by Canaletto; "Portrait," by Ferdinand Bol; "Portrait of a Lady," by Van de Neer; a Romney portrait, and "Lake Albano," by Richard Wilson and good examples by George Inness, Moreland, Thomas Cole, Diaz, Thaulow, Thomas Sully and Berne-Bellecour.

A collection of 17 XVI-XVIII century Aubusson, Brussels and Renaissance tapestries, and an early XVIII century tapestry covered Salon furniture set—all of unusual quality and beauty, owned by Mr. C. F. Williamson of Paris, and an important collection of old Wedgwood, including the famous Hargreaves collection of Wedgwood medallions, owned by Mr. Horace Townsend, will be placed on exhibition at the American Art Galleries, No. 6 East 23 St. Thursday next, Feb. 12, and will be sold there at auction, Monday-Wednesday afternoons, Feb. 16-17 next.

The sale of the finished oils and studies, left by J. G. Brown, the veteran painter of the newsboy, will take place at the American Art Galleries Monday-Tuesday evenings next, Feb. 9-10 at 8:15 o'clock.

Sale of Thackerayana.

From Friday next, Feb. 13, there will be on exhibition at the Anderson Galleries, No. 15 East 40 St. the Thackerayana, forming Part II of the Library of the late Major William H. Lambert, and which will be sold at auction in the Galleries Wednesday-Friday evenings, Feb. 25-27 next. The collection is very complete and varied and contains the love letters of the famous novelist and Mrs. Brookfield.

A collection of old Dresden and Vienna porcelains, brocades, rugs and artistic furniture, owned by Mr. Taylor Hatfield, and a collection of Washington and Franklin portraits, are on view at the Anderson Galleries, No. 15 East 40 St., and will be sold there at auction Monday-Wednesday afternoon, Feb. 9-11 next at 2:30 o'clock.

Early states and signed proofs of the great modern etchers—Zorn, Cameron, Legros, Haig, Buhot, Fitton, Brangwyn, Meryon, Haden, Lepere, Whistler and Bracquemond, including those consigned by Mrs. E. L. Whitney of Louisville, Ky., are on view at the Anderson Galleries, No. 15 East 40 St. and will be sold there at auction Tuesday-Wednesday evenings next, Feb. 10-11 at 8:15 o'clock.

Yamanaka Oriental Art Sale.

At the American Art Galleries Jan. 29, the first session of a sale of Oriental art, collected by the senior member of the Yamanaka firm in the ancient cities of China, a total of \$58,957 was obtained.

The highest price of the session, \$4,600, was brought by a bronze ritual vessel (Shang) of the "Three Dynasties" of China, 1766-1122 B. C., the oldest piece of the collection, probably of any collection of bronzes.

A large ornamental ceremonial dragon wine jar of bronze (Chou) brought \$2,400; a rare mirror bronze beaker, (Shang), \$3,300; a quadrilateral bronze, (Chou), \$1,100, and a remarkable bronze tripod incense burner, also went for \$1,100. A rare bronze wine jar (Han), 20 inches high by 17 in diam., brought \$1,700.

A carved green jade vase in pilgrim bottle shape, brought \$1,300; a carved rock crystal vase, (Ch'ien-lun), brought \$1,125; a tall white jade vase, \$1,000, and a white jade Buddha enthroned, \$1,220.

Duven Bros. paid \$9,250 for a second vase 7½ inches tall at the session Jan. 30. The same also paid \$4,500 for a tall Lang-Yao vase sang de bœuf glaze; \$2,200 for a rose du Barry bottle form vase, and \$1,025 for a tall coral red Yung-Cheng porcelain.

Gorer of London, collector, bought a large apple green globular jar (K'ang-hsi) for \$4,000. Edward Getz gave \$1,900 for a coral red bottle (Yung-Cheng, and R. L. Wentworth \$700 for an apple green vase.

W. W. Seaman, agent, bought the 14 in. sang de bœuf vase for \$3,900, a peach bloom bottle shaped vase for \$950 and a peacock blue bottle for \$825. Mr. Williams paid \$2,500 for the massive pottery plant jar in indigo blue, and Clarence Dearden the apple red Lang-yao vase for \$800, a Ru Lang-yao gallipot for \$1,000 and a coral red bottle for \$1,000.

The last session Jan. 31, amounted to \$58,423.50, making the grand total for the sale \$193,593. This figure has only been passed once before by the Prince Kung sale last year.

The highest price was \$13,300, paid for a large XVII century Chinese rug, the highest price on record for a Chinese rug.

An early XVIII century Chinese rug of yellowed brown sold to W. W. Seaman, agent, for \$3,700. R. L. Wentworth paid \$3,100 for another rug of the same period in salmon pink and \$1,000 for a yellowish white one.

N. R. Coe bought an orange brown Chinese rug XVIII century for \$1,000, one with a rose pink ground for \$1,950, two trunks made of vermilion lacquer for \$940 and a silk velvet wall hanging for \$650. R. H. Williams paid \$625 for a Chinese bird cage of bamboo with elaborate fittings of carved ivory and porcelain, \$350 for a Chinese rug of a soft pinkish tone and \$1,125 for a XVII century Chinese rug. Mrs. Burke Roche paid \$300 for a smoking sofa of black lacquer and Dr. C. L. Dana bought an antique Chinese rug of the sixteenth century for \$350.

Old Masters Sold at Anderson's.

A small portrait of Sir Thomas More, attributed to Albert Durer, brought \$19,700 at the sale of the George A. Dostal and Mme. de Maucourant collection of old masters in the Anderson Galleries, Tuesday evening. It was announced sold to J. F. Gleeson of Montreal, from the Clark family of which city it came.

A large "Pieta," attributed to Ribera, come from the collection of Count Poddi, of Bologna, was bought by G. A. Traver for \$1,250.

A "Madonna," by Carlo Crivelli, was sold to G. F. Blandy for \$505, and an "Immaculate Conception," by Guido Reni, to W. S. Maxwell for \$275. Mr. Maxwell bought also Jan Steen's "Birthday Party" for \$340 and the "Venus Dissuading Adonis from the Chase," by Nicholas Poussin, for \$325. B. Watts gave \$250 for the "Pieta" attributed to Alonzo Cano.

The total for the sale was \$24,117.

Book Sales at Anderson's.

The highest price of the three library sales at the American Art Galleries, Feb. 3, was \$735, paid by G. D. Smith for Bret Harte's Ms. of "Thankful Blossom." Mr. Smith bought all the Bret Harte Mss., giving \$135 for "Man Who Had Been Shot," \$260 for "My Friend the Tramp," \$195 for "A Sleeping Car Experience," and \$140 for "At 5 o'clock in the Morning."

The grand total for the sales was \$10,066.

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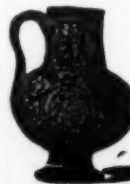
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Sheldon Paintings Sale.

The sale of ancient and modern paintings, the collection of the late Lucius M. Sheldon and others, at Clark's art room, last week, realized \$5,482. A "Madonna and Child," after Murillo, brought \$50, and a copy of the "Madonna of the Chair," brought \$55; a portrait of Judge Daniel Grose of Harrisburg, Penn., by Thomas Sully, brought \$70; "Samson and Delilah," early Italian school, \$95; "Scene on the Hudson," Albert Bierstadt, \$55; "Courtship," Schweninger, \$88; A "Portrait of a Lady," given to Gainsborough, \$100, and an unsigned picture of the early Dutch school, \$90; "Venice," by George A. Bogert brought \$900; "Friends, Milton-on-the-Hudson," by Inness, brought \$450; Homer D. Martin's "Woodland," brought \$300 and Francis Murphy's "An Early June" \$550.

An interesting feature of the sale was the disposal of a portrait by J. W. Alexander, which only brought \$30.

Low Prices at Christie's.

The first picture sale of the year at Christie's, Jan. 23, was notable for the decline in the value of the works of modern British painters. MacIver's "Sleep of Duncan," which brought \$4,450 in 1872, was sold to-day for \$25, while "The Eve of the Deluge," by J. Linnell, Sr., dropped in price from \$900 to \$135. A set of three by Blinks, "Finding the Scent," "Hounds in Full Cry," and "The Death," brought \$1,312, E. M. Wimperis's "Old Road to Capelcurig" sold for \$409. A sale of decorative furniture brought small prices. One lot comprising two old English settees, two armchairs and six chairs, with shield-shaped backs, brought \$525.

In a sale of engraved portraits, mezzotints, and engravings, at Christie's Feb. 2, "Lady Elizabeth Foster," after Sir Joshua Reynolds, by Bartolozzi, printed in colors, brought \$655. "Nature," (Lady Hamilton), after Romney, by J. R. Smith, first state, \$1,315. "The Clavering Children," after Romney, by J. R. Smith, \$1,420. "The War-rener," after Morland, by W. Ward, \$655. "A Young Lady Encouraging a Low Comedian," after Northcote, by W. Ward, \$1,470.

Incunabula at Sotheby's.

The first day's sale of the second portion of the late George Dunn's library at Sotheby's Feb. 2 brought \$8,104. Quaritch paid the top price, \$530, for a XIV century breviary, psalter litany, etc., written in Gothic letters, evidently a traveling friar's

service book. Quaritch also bought an Albertus Magnus, of 1491, for \$260; a small collection of XII century English historical Mss., \$220; a Bartolus de Saxoferrato, Naples, 1471, \$205; the Venerable Bede's Ecclesiastical Histories, \$255, and several thousand rubbings from old bindings of all countries, \$400.

A Tower crown of 1632 brought the highest price, \$107, at a sale of old English coins at Sotheby's, Jan. 22-23. An Oxford treble sovereign and a half unit of 1644 sold for \$69 each; a silver pound piece, Oxford 1643, \$90; a rare Tower shilling of 1631, \$57; a Colchester shilling, \$61, and a memorial medal of 1649, \$150.

The sale of the library of the late George Dunn was continued Feb. 3. Horace Walpole's copy of Caoursin's "Obsidionis Rhodae Urbis Descriptio," brought \$350, "A Harmony of the Gospels," by Clement of Lanthony, \$295, and the oldest edition known of "Dialogus Creaturarum Morali-zatus" and "Gesta Romanorum," \$305.

Mr. Eilshemius Claims Credit.

Editor AMERICAN ART NEWS.

Dear Sir:

Your article in this week's issue of your valuable AMERICAN ART NEWS, concerning the proposal of a Municipal Art Gallery, is very interesting and urgent—but I beg to claim prior proposals on the same discussion. It was I who made the first comment on the improvement of the city's "art-politics," if I may coin this word. Four years ago I wrote letters to the "Herald" and the "Sun," which were printed at the time (1909), advising and proposing that the State or City should have an edifice of ample proportions built for the permanent exhibition of modern works of American art. I also accentuated this in my "The Art Reformer," issue of Dec., 1911.

Now, it is not fair to obliterate my good intentions as a furtherer of justice, which should be accorded to all true and hard-working artists here in this city. I therefore wish that in discussions of the nature printed in your interview with Sir Hugh Percy Lane, shall in future be coupled with my name, the originator of the idea that our art should be more democratic than it is, and have just publicity by means of a Municipal Gallery.

The tendency of the New York press "to brush me aside" continually will not be tolerated, by

Yours sincerely,

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